EVANGELIZATION OF YOUTH THROUGH CONTEXTUALIZED MUSIC MINISTRY

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ABSTRACT

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by

Marius E. Marton
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In the last fifty years there has been a decline of pre-teens in the Sandusky SDA Church in attendance from 5% to 0%. This project will seek to create a method of evangelizing pre-teens through music. The hypothesis of this project is that through training, they will participate in the life of the church as active musicians. A qualitative methodology included surveys, progress log, and observation. Although none of the students attended church as a result of the program, they did attend the program, and the data demonstrates that devoted students made significant progress towards learning ten new songs.

ACKNOWLEDGEMENTS

First and foremost I want to express my deepest gratitude to God for the gift of music. My fascination with music began at a very early age in my childhood at home and church. This study is a result of that growing fascination. Among other marvelous creations of God music is one such creation that should be used to worship and praise its Creator.

Dr. Peter Bellini deserves special recognition for his wonderful mentorship, friendship, guidance and support through the journey of this project.

Dr. Emma Justes, dear professor and friend who taught me patiently to express my feelings through words and music.

Dr. Loris O. Chobanian, my guitar and composition professor at Baldwin-Wallace College Conservatory of Music, for believing in me and accepting me into the Conservatory of Music program.

My high school orchestra teacher, Fritz Schaufele, a special man who helped me reach new heights in the knowledge and performance of music.

My parents, Jacob and Maria, who forced me to learn piano even though I was tone-deaf when it came to music and Solfege, whereas in reality I wanted to become a professional soccer player.

Last but not least, my Church District I currently serve, Sandusky SDA Church and Norwalk SDA Church, where my music compositions, arrangements and performances are encouraged, welcomed and appreciated.

DEDICATION

Marika, my dearest wife, I dedicate this project to you. You have been by my side through this journey. Sometimes it was easy but most of the time it was hard. Due to deep research, many times I forgot what time it was and left you and our two amazing boys, Landen and Austin neglected.

Nonetheless, you continually encouraged me, gave me strength and the space I needed to work. You are my inspiration. Through this research I felt God inspiring me to write you a Love Song and our boys a Lullaby each. I loved you very much, but now I love you more.

Thank you for the sacrifice and your support. May God richly bless you for your kindness and for being a loving and supporting wife.

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ABBREVIATIONS

SDA Seventh-day Adventist Church

UMC United Methodist Church

NPM Nehemiah Partners Ministry

INTRODUCTION

This dissertation has been a long and amazing journey on the theology of church and sacred music. There was no intention to prove right from wrong or to advocate for one side or the other. It was simply left up to research to reveal the direction of this dissertation.

The researcher himself is a professional musician as well as a professional theologian who has encountered many contradicting voices over the years regarding the use of music in church worship. Debates ranged from the question of instrumentation, whether modern instruments such as the electric guitar, bass guitar and drum sets are acceptable instruments in church to questions on styles of music such as Western Classical Style, Southern Gospel, Christian Rock, Contemporary Praise Music and Negro Spirituals to name a few. Debates also range from the posture of musicians during singing and their attire in church. Other church members and officials are concerned about secular music being brought into the church with revised sacred lyrics. Pastor Louis R. Torres, President of the Guam-Micronesia Mission, once played lead bass in a rock band with Bill Haley and Comets, wrote that any instrument that distorts the natural sound and rhythm of the universe is detrimental to the human brain and body, thus eliminating electric instruments and rock beat altogether.[1]

[1] Carol A. Torres & Louis R. Torres, *Notes on Music* (St. Maries, ID: LMN Publishing International, Inc. 1996), 38, 39.

Scholars and theologians are still split on the measure of influence music has on the human body. According to the Collier Encyclopedia, "it is no surprise then to find that philosophers and commentators have stressed its dual influence on the character of men. Music may be a force for good; evoking that which is spiritual, patriotic, noble, or ethical. It may be a force for evil, exciting the merely physical and lascivious, and may be subversive of moral behavior."[2]

Sandusky, Ohio is the chosen context for this project. Nehemiah House Ministry generously opened its doors for this project to unfold in inner city Sandusky where underprivileged children may learn to play instruments and be the recipients of free music lessons to encourage and train them to become music worship leaders in churches. These children otherwise would have no means or possibility to learn to play a musical instruments or learn to sing and read music. Research shows the demographics in Sandusky, Ohio in comparison to wealth, race, religion and gender.

Two Biblical passages are analyzed in detail to show the use of music in Biblical times. One passage is chosen from the Old Testament and another from the New Testament. The Old Testament passage deals with Saul being tormented by evil spirits and David, the young shepherd is brought into the picture to play his harp for the king, 1 Samuel 16:14-23. This passage obviously deals with the positive power of music as evil spirits leave the king when David begins to play his harp.

The New Testament passage chosen for this project is from the Gospel of Matthew 19:13-15. Adults bring their children to Jesus to have them blessed, but the disciples rebuke them and want their Master to send them away thinking Jesus does not

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[2] Robert Collier, Crowell and McMillan, *Collier Encyclopedia, "Music"* (New York: NY, Crowell-Collier Publishing Company, 1965), vol. 17, 2.

have time for such insignificant things. Jesus however rebukes the disciples instead and asks the children to come to Him. He takes them up on His lap and blesses them. The climax of this passage is when Jesus invites little children to come to Him. Music could be one tool to be used as an invitation to draw little ones to Jesus. It is an excellent idea to use music to teach children to praise Jesus because the majority of children listen to music or imitate famous singers or sing along with their radio, CDs or iPod. Jesus welcomed and invited children to Him, therefore church ought to open its arms and "welcome a child in the name of Jesus. But the gesture [laying on of hands] is also appropriate for commissioning someone for a special responsibility."[3] It is a great responsibility to commission a child to praise Jesus through the gift of music and teach others to do the same.

Over the course of time music has been evolving from simple one line chant to polyphony, *organum*, modes, to scales, to chords, to harmonies, to rhythms, to instruments, to notations, to madrigals, to ensembles and orchestras. Techniques of playing have also been evolving. The church however never reacted favorably to innovation. Innovators such as Guillaume de Machaut,[4] Claudio Giovanni Antonio Monteverdi,[5] John Wycliffe,[6] Martin Luther,[7] and others were posing a threat to the Roman Catholic Church that tried to maintain a conservative music liturgy.

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[3] R.T. France, *The Gospel of Matthew: The New International Commentary on the New Testament,* (Grand Rapids: William B. Eerdmans Publishing Company, 2007), 727.

[4] Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Minneapolis: Fortress Press, 2003), 54.

[5] Don Michael Randel, *The New Harvard Dictionary of Music* (Cambridge: The Belknap Press of Harvard University Press, 1986), 868.

[6] Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Minneapolis: Fortress Press, 2003), 55.

In the 1950s another person, Aleister Crowley posed a huge threat to the Protestant and Evangelical Churches with his theology on music as described in his book, *Magick in Theory and Practice,* where music is linked to Satanic rituals and Satan worship.[8] The term rock-n-roll dates further back than many theologians assume.[9] As some rock musicians use music to draw audiences to Satan worship, "the great vehicle of the Jesus movement is music"[10] to draw people back to Jesus.

Today, audiences continue to be drawn to music and to God through the gift and aesthetics of music. As churches struggle to keep teenagers and pre-teens in church pews and there is major decline in church attendance among the same age group, music may be a tool used to help them re-affiliate with church and God.

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[7] Martin Luther, *Geystliche Gesank Buchleyn* (Wittenberg, 1524), LW53:315, 316.

[8] Aleister Crowley, *Magick in Theory and Practice* (Newburyport: Red Wheel/Weiser, 1913), 64

[9] http://hoyhoy.com/dawn_of_rock.htm; website accessed on February 17, 2014.

[10] Robert S. Ellwood, Jr., *One Way: The Jesus Movement and Its Meaning* (Englewood Cliffs: Prentice-Hall, Inc., 1973), 22.

CHAPTER ONE

SPIRITUAL AUTOBIOGRAPHY

"God Shaping a Young Man to Help Others"

Maria and Jacob were expecting their second child to be born anytime. Against the advice of the doctor, the couple decided to go on vacation to the Black Sea in the South Eastern part of Romania. The only problem with such planning was the due date of the baby and the fourteen-hour travel by train to get there for they lived in the North Western part of Romania. While the couple enjoyed their vacation, the baby decided it was time to be born. Amidst strange situations Marius was born fourteen hours away from home. Marius was the second son of three born into this so-called Christian family. The author does not remember much of his childhood before the age of five. According to his CPE instructor, this lack of remembrance is due to some type of abuse in the family.

Marius had a mother and father all his life, but they were never around for the growing and maturing child. Both parents of the author came from Hungarian families, and both parents were baptized into the same religion as teenagers. These similarities therefore did not cause any disputes, but the fact that his mother came from a very wealthy family and his father from a very poor family caused much hurt for everyone in the family.

Otto, the oldest brother of Marius dealt with this pain by arguing, throwing a fit and getting into everyone's face; Marius on the other hand began to bottle all the pain

inside and therefore became withdrawn, introverted and afraid of life. The youngest brother, Edward, who is five years younger than Marius dealt with this pain by crying, running away from home or yelling.

There are very few significant good memories from the childhood of Marius. Every opportunity he could grab was outside of the house to escape the loud shouting and arguing. The young boy found refuge in playing soccer. He unloaded all the stress on the soccer field through running or blasting heavy shots at the goalkeeper. Those soccer games were very important and beneficial to his soul.

There are plenty of significant bad memories stalking Marius to this day. Seeing and hearing his parents argue, yell or push each other gave a sense of insecurity and fear in the boy's heart. Marius always sought to be in the presence of people who were calm, funny and pleasant. One day he saw his father trying to choke his older brother. This is why earlier it was mentioned that both parents were so-called Christians. They were Christians only on paper or theory but not in practice. The typical drama continued in the family with closet drinking, abuse, infidelity, distrust, jealousy and everything else in the book.

When Marius was six years old his parents decided to hire a piano teacher for him and his older brother. At first the lessons were very hard but as the abuse continued in the home, playing the piano helped Marius escape reality or cover up the shouting. Subconsciously music proved to be a healing balm for the child's broken soul. At a very early age Marius decided to become a musician. Music offered something this broken child needed that nothing else could. Music became the refuge within the home and the soccer field was the place of refuge outside the home.

As Marius grew and the situation at home became worse, at age sixteen he contemplated suicide. Contemplation turned into serious planning and finally the method of suicide was chosen along with the time and place. He was going to drive into Dead Man's Curve on the East Side of Cleveland on I-90 as fast as the car could handle without wearing a seat belt. Three days before the attempt, a temporary acquaintance talked him out of it by presenting other options. That is when Marius decided to run away from home in hopes of better living opportunities on his own. The perfect opportunity presented itself several weeks later when the parents decided to move from Ohio to Atlanta, Georgia. It was when Marius graduated from high school and was accepted into Baldwin Wallace College (that was the name back then, today it is Baldwin Wallace University) Conservatory of Music to pursue his musical dreams. Since the parents decided to move to Atlanta and Marius was planning to come back to school in the fall, he decided to just stay for the summer and look for a job to survive. His mother would not leave without the family as a whole, so Marius was forced to move down with them where during that summer he endured even more mental and psychological abuse from his father. His mother never abused the children in any way but did not defend them either. The boys were suffering because the parents could not find the common denominator in their marriage. It was very evident love had died out and hatred took over. The boys were not only abused but also blamed for their parents' bad relationship.

Music played a very important role as therapy on a subconscious level for Marius. So happily he played in the high school orchestra and church orchestra. His high school teacher very soon realized the new student's ability to learn and play musical instruments. During his first year of high school, Marius played an instrument he had never touched

before in his life, the cello. That was his dream since Romania. During his second year in high school the teacher asked him to play the viola due to a shortage of players. Marius willingly switched instruments and that pleased the teacher. During his third year in high school, Marius was asked to play the piano as well.

This teacher had a great impact upon the life of Marius. One day this teacher pulled him aside and asked about his future plans. When Marius informed him about his desire to become a professional musician, this teacher took him under his wings as nobody else did before. The young student was invited to come to school early. Before classes would start, the teacher gave him private lessons on conducting and performance free of charge. When they discussed which Conservatory to apply for, the teacher not only recommended Baldwin Wallace College Conservatory of Music, but trained him for the entrance exam. Although Marius' forte was the piano, the teacher discouraged him from risking the entrance exam with his piano skills due to the large number of piano players thus causing fierce competition for those few places.

The caring teacher suggested the young student learn another instrument, which had the least competition for entrance into the Conservatory. The classical guitar was chosen and more private lessons given not only before school but after school as well. It was a shocking day for the young student when he received a phone call from his teacher asking him to go to the Music Store and redeem a guitar lesson since he paid for it but could not attend. The eager student grabbed his old guitar that did not even have a case to go with it and happily ran to the music store. Not being able to attend the music lesson became a habit for the teacher as he weekly sent his student instead.

After several such lessons this wise teacher recommended the young student approach the guitar professor at Baldwin Wallace and take lessons from him in order to get to know the professor and vice versa. This proved to be a very wise advice.

In the spring of 1990 the young student was at Baldwin Wallace College Conservatory of Music taking the entrance exam for the music program. According to his parents it was impossible for Marius to be accepted since he did not possess the necessary training for the competition. Nobody in church thought he had a chance either. Everyone discouraged him from such an embarrassment. One person believed in him, and that was his old high school teacher.

To make the possibility of being accepted into the music program, Marius asked for divine help. All sorts of promises were made regarding his musical gifts and talents in church service and God's service if the miracle would come true. God was in control of the situation for the letter sent to the young student informed him about the board's decision to accept him into the music program. Marius broke down in tears knowing God was there and made it possible. At the final concert in high school Marius played the viola, piano, guitar and conducted the orchestra. It was a dream come true, but only the beginning of his journey that was intertwined with music and the gospel.

While success and a bright future were in sight at the high school and Conservatory, things were not as shiny in church. Jealous musicians made fun of his musical talents and stepped on him on weekly basis. Many times this young child went home crying from church, yet the love of music kept him going and pushed him to excel even more to prove himself. As he improved more and more, the attacks were more and more frequent and harsh as well. Later the young dreamer confessed to his parents if it

weren't for music he would have left the church a long time ago. Music was the essence that kept him going to church.

After his graduation from high school his parents decided to move to Atlanta. In his quest to free himself and find a refuge from the abuse at home, Marius signed up for Martial Arts lessons. He wanted to gain the strength and ability to face his father's cruel attacks. Marius proved to be a very dedicated student in the dojo. The purpose driven student accomplished much in little time. With the new knowledge and courage he was ready to stand up to his father and began by showing him the moves he learned and the damages he can cause by punching and kicking. At first his father tried nicely to discourage him from taking karate lessons but when he saw that Marius was determined, his father used force in an attempt to stop him. At this time however, Marius was prepared and for the first time prevailed. Since that time his father stopped abusing him.

It was a long summer for the young college student, but the day finally came when his car was packed and ready to roll. It was a very happy day for him. He did not waste any time, loaded the car as fast as he could and when he sat in the driver's seat to take off, his mother knocked on his window. She had tears in her eyes as she said her goodbye, "I know you will not come back here, but I ask one thing of you, stay close to Jesus." With a nod he drove off.

Marius was so happy at the Conservatory as he learned what he always wanted. During the first year at Baldwin Wallace his grades were excellent. Some things changed at church also. He was voted into office as the new choir director and orchestra director. It was a duty he happily accepted.

However, being a young and vulnerable man without much experience in the school of life, someone hurt his feelings over a small matter. This incident caused him to escape; something he knew very well how to do. Without much thought, Marius resigned from being the choir and orchestra director. He also stopped attending church consistently but when he did attend, would come late and leave early so that nobody would talk to him. The wound was too painful to bear.

Things took a turn at school as well. Although he studied and practiced the same amount, his grades began to slide and professors noticed the difference rather quickly. Marius could not figure out what was going wrong since he practiced and studied as before. One night as he lay in bed contemplating the issue, the Holy Spirit reminded him of the promise that was made during the entrance exam. Marius promised full service with his musical talents if God would help him be accepted into the program. God kept His end of the covenant, but Marius did not. At that moment with tears in his eyes the young student knelt down by his bed and asked God for forgiveness.

As time came to go to church, the humbled young man went back to sing in the choir and play in the orchestra. He decided praising God for the miracles on his behalf was more important than whatever a church member said or did. Following this humbling experience, things turned again at school. His grades went back up as he continued his studies happily praising the Lord. This experience impacted him tremendously on his spiritual growth.

As Marius recounted these memories and conversed with fellow colleagues who studied music therapy, it was evident how important a role music played in keeping his

faith above water and giving him courage to go on. This experience impacted him in a very positive manner towards music and ministry.

These experiences shaped the way he practices ministry. Marius spent about twelve years working as a lay evangelist in Romania, Hungary and United States. During those 43 evangelistic meetings he conducted, music played a very important role. There was always an opening song and several selections during the program. If there were no musicians to help out, Marius would happily sit down at the piano and accompany the congregation or sing a solo. Other instruments were around him to enhance the program such as trumpet, trombone or guitar. He knew very well that sometimes music could touch the heart in a way a sermon could not.

This musical evangelist would not only sing, play an instrument or accompany the congregation, but would spend time with the young people training them to sing better or teaching them to play instruments. He was eager to organize church bands or orchestras wherever he found two people that were willing.

At one church there were several young children who showed interest in music, so Marius decided to embark on this journey and teach them to play brass and percussion instruments. The parents were reluctant at first since the children were too young. Those doubting parents did not even buy their children instruments. The young teacher bought those children instruments out of his own pocket in the hope that after their parents would realize the accomplishment, would reimburse him for it. Some parents did, but some did not. Nonetheless, the band was born and everyone in church was shocked.

Another person who impacted Marius was Pastor Louis R. Torres at the Black Hills Health and Education Center in South Dakota. After leaving Baldwin Wallace

College Conservatory of Music in 1995, Marius was in a state of confusion. He planned to continue his musical studies and earn a Masters of Arts and perhaps a Ph.D. in order to teach music at college level but things did not turn out as expected. Therefore as unfortunate as the experience was, Marius was never awarded a graduation diploma from Baldwin Wallace. Thus he could not get a teaching position in music nor continue his studies.

For about one year he wrestled with God to open a door of opportunity for him to either serve God by using his musical talents or else he would find a job in law enforcement, another profession he was drawn to. Answer for that open door was not offered. Just as a last opportunity to God, Marius offered his musical talents for God's service before moving ahead in law enforcement. Applications were gathered from different agencies such as FBI, Secret Service, ATF, DEA, CIA and Navy Seals. As the last prayer was sent up to the throne of God, the phone rang. It was a man whom Marius never met before. This man called to ask Marius if he was interested in attending a three-week seminar to learn how to be a lay evangelist. The school was in South Dakota and classes would begin in four days. Without any hesitation, Marius accepted the invitation although he did not have any money to pay for the traveling costs nor the school tuition. It was at that school that he met Pastor Louis R Torres. This man was the father to Marius that he never had. It was here that Marius began to open up about his life and see things differently about people and life. For at home, Marius could not remember a time when he sat on his father's lap as a little boy or his father playing ball with him or taking him fishing. During his college years when he was so proud of his accomplishments and concerts he had given, yet his parents attended only one of his concerts.

At Black Hills Health and Education Center Pastor Torres would take time to talk to him, pat him on the shoulder, encourage him and listen to him. To Marius, those three weeks spent there were the climax of his spiritual journey. There he felt closest to God than he ever had. It was during that training he decided to reach out to other young people who went through similar experiences growing up at home. Marius recalls the time when in his twenties he told his parents how he learned from them all things he should not do once he got married and established a family. Those negative experiences affected him positively in the end. The only footprints of those terrible childhood years are the anxiety attacks he has to this day, being on medication for the rest of his life for anxiety and the illnesses that accompany depression. To this day he feels inferior despite of different successes in life.

God always had someone ready to take this eager young man under his/her wings and spend an extreme amount of time in shaping his character and polishing his musical talents. It was here with the help of *Solfege* techniques the musical ears of Marius were sharpened.

The training paid off as healing began in the broken soul of Marius and his musical talents were realized in the local church he attended. Soon thereafter the happy young man, Marius was elected to be choir leader and the orchestra conductor in his local church. Marius was not happy only for the opportunity to play, teach and conduct music, but he was happy because his parents had moved to Norcross, Georgia; three states South of Ohio. Thus he was no longer exposed to loud arguing and yelling but lived the life of a shy, yet happy college student. At the Conservatory of Music Marius studied performance, conducting and composition. These skills were widely used in different

churches where he traveled to establish new choirs, bands or ensembles and to sharpen and raise the level of music quality in those churches where choirs and brass ensembles already were in existence.

To this day music plays an important part in the life of Marius. He performs frequently in the three churches he serves as minister. Whether he leads out the congregation in hymns or plays special music or gives concert performances, it is with the purpose to continue medicating his soul with this balm of Gilead, and also to offer the same healing to other broken souls in the congregation.

Marius strongly agrees with the Reformer, Martin Luther, "Next to the Word of God, music deserves the highest praise. The gift of language combined with the gift of song was given to man that he should proclaim the Word of God through Music." Marius is convinced that music was given to man by God and was created by the same God for the purpose of proclaiming the Word of God, worshipping God and offering solace to the wounded heart. Music was part of God's great plan of creation; it is mentioned in the book of Genesis that the descendants of Adam played music, "His brother's name was Jubal; he was the ancestor of those who play stringed and wind instruments."[14] Jubal was the sixth generation from Adam according to the same Bible quoted earlier as Jubal was the son of Lamech, the son of Mehujael, the son of Irad, the son of Enoch, the son of Cain, the son of Adam. Music was part of the lives of the Israelites in Egyptian bondage and as they were freed by God they sang a victory song, "Then Moses and the Israelites sang this song to the Lord: I will sing to the Lord, for an overflowing victory!"[15] The

[14] Genesis 4:21, Common English Bible (CEB).

[15] Exodus 15:1 CEB.

entire book of Psalms is a compilation of songs from different composers to praise God for providence, protection, guidance, mercy, grace, forgiveness, love and deliverance. The last few psalms are songs of encouragement for everyone to praise God by singing or playing instruments, "Come, let's sing out loud to the Lord! Let's raise a joyful shout to the rock of our salvation!"[16], "Sing to the Lord a new song! Sing to the Lord, all the earth! Sing to the Lord! Bless his name! Share the news of his saving work every single day!"[17], "Praise the Lord! Praise God in his sanctuary! Praise God in his fortress, the sky! Praise God in his mighty acts! Praise God as suits his incredible greatness! Praise God with the blast of the ram's horn! Praise God with lute and lyre! Praise God with drum and dance! Praise God with strings and pipe! Praise God with loud cymbals! Praise God with clashing cymbals! Let every living thing praise the Lord! Praise the Lord!"[18] When God gave a vision to the prophet Ezekiel about the rebuilding of the Temple, there was a special place designed for musicians, thus proving that God intended music to play an important part in worship, "Outside the inner gate there were two chambers in the inner courtyard. . ."[19] The reference to this verse on the bottom of the page explains the two chambers were provided for musicians who sang. Bible authors make the point there is music in heaven as angels, cherubs and elders gather around God's throne where they sing and play harps, "Then, in between the throne and the four living creatures and among the elders, I saw a Lamb, standing as if it had been slain. It had seven horns and seven eyes, which are God's seven spirits, sent out into the whole earth. He came forward

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[16] Psalm 95:1 CEB.

[17] Psalm 96:1, 2 CEB.

[18] Psalm 150:1-6 CEB.

[19] Ezekiel 40:44 CEB.

and took the scroll from the right hand of the one seated on the throne. When he took the scroll, the four living creatures and the twenty-four elders fell down before the Lamb. Each held a harp and gold bowls full of incense, which are the prayers of the saints. They took up a new song, saying, 'You are worthy to take the scroll and open its seals, because you were slain, and by your blood you purchased for God persons from every tribe, language, people, and nation. You made them a kingdom and priests to our God, and they will rule on earth.' Then I looked, and I heard the sound of many angels surrounding the throne, the living creatures, and the elders. They numbered in the millions – thousands upon thousands."[20] Music ought to be part of worship and church members ought to be trained to sing and/or play musical instruments. According to the experience of Marius, many times music touches the heart in a way that sermons cannot. Music is a very powerful tool that is able to touch the mind on a subconscious level and trigger different emotions.

If music has such power and God designed it to use it for worship and for the edification of souls, Marius is convinced the enemy has perverted the power of music for self glorification and to divert peoples' attention and emotions from God to self or other powers. As the language in Psalms[21] suggest that pipes are musical instruments and ought to be used to praise God, the same language referring to pipes is found in the book of Ezekiel[22] where the creation of Lucifer is described. Marius concludes that music was created at the same time Lucifer was and this magnificent angel was a master musician in

[20] Revelation 5:6-11 CEB.

[21] Psalms 150:4 CEB.

[22] Ezekiel 28:13 CEB.

heaven. The same passage describes the fall of Lucifer, "From the day you were created until injustice was found in you, your ways were assured. But because of your trade, your oppressive business practices piled up, and you became impure. So I expelled you from God's mountain. I removed you, winged creature, guardian, from among the stones of fire. You exalted yourself because of your beauty and corrupted your wisdom for the sake of your splendor. I will cast you down to the earth in the sight of kings, and I will make a spectacle of you."[23] Lucifer, now called Satan, has attacked our world to pervert and destroy every creation of God such as marriage, Sabbath, diet and work; Satan has also perverted the beautiful art of music. There is good music that elevates one's soul to heaven, but there is deceptive music that is detrimental to the human body. Many people cannot differentiate the two since detrimental music is clothed in sheep's clothing; while some elements of music contain Christian words or values, there are other elements that neutralize those and cause damage to the heart, soul and mind.

Marius held several seminars on the dangerous effects of bad music for young people and music leaders here in the United States and Europe, but almost everywhere the excuse was the same, "I don't listen to that music for the bad elements, but for the good ones." That might be the case, but as it was mentioned earlier, music controls the brain in a subconscious level and unfortunately it is too late by the time one realizes that. Marius was impressed by the show of Geraldo Rivera[24] aired in 1988 about Satanism and its connection to heavy metal. During the two-hour documentary Geraldo investigated teenage suicides and their connection to heavy metal music. One musician was

[23] Ezekiel 28:15-17 CEB.

[24] ABC website: http://io9.com/5829171/when-geraldo-rivera-took-on-satanism-and-a-very-confused-ozzy-osbourne (accessed on 19 November 2012).

interviewed on that show, Ozzie Osbourne who tried to defend that style of music, but the evidence was there in big numbers as many teenagers who listened to heavy metal committed suicide. Marius strongly believes Satan, once Lucifer, is a mastermind in manipulating the minds of people in a subconscious level through music. Therefore according to Marius, not all music is good and worthy of performance in church or at home even though it might contain some good elements in it. The life of many such musicians and performers is not divine or godly as they admit offering different types of sacrifices to Satan, drinking human or animal blood, using illegal drugs, living in adultery even incest, being part of séances to connect with the spirits of the dead, or openly worshipping Satan. Obviously these musicians have no positive example for teenagers, and their music reflects their lifestyle, then why should such music be used in worship at church or at home? Satan is the father of lies according to Jesus, ". . . He was a murderer from the beginning. He has never stood for the truth, because there's no truth in him. Whenever that liar speaks, he speaks according to his own nature, because he's a liar and the father of liars."[25] Every piece of music contains either four or five components: (1) melody, (2) harmony or chord structure, (3) rhythm, (4) instrumentation, (5) lyrics. Not all musical compositions have lyrics. When one of these components is distorted or emphasized over the others, it becomes detrimental and leads the mind and emotions away from God.

Some musicologists such as Walter Winzerberger, and Rob Robinson regard music as the most personal art of all; they shared with Marius in private discussions. Although different people hear the same music, it speaks differently to each person because it touches the reality of inner personal emotions according to their situations,

[25] John 8:44 CEB.

surroundings and mentality. The same song could raise emotions of romance in one person where it could calm the angry nerves in another. Marius had the privilege to participate in several such experiments during his college years where his colleagues who studied music therapy conducted them. One such experiment was the practice of memorization. Participants were asked to memorize as many words as possible listed on a board in front of them while music of Mozart was played. When the music stopped, each participant was asked to write down all the words memorized. When that task was completed, another board with words was shown and participants began memorizing those words while listening to jazz music with heavy percussion and irregular rhythms. Once this selection of music stopped each participant wrote down the words they memorized. The conclusion of the experiment was that each participant memorized far more words while listening to Mozart's music than to jazz. Other experiments that Marius participated in proved that some music raised heart beat while some relaxed the heart beat; some music has the ability to cause anxiety, while some can calm anxiety, some music has the power to have the body release adrenaline while some music has the power to heal depression. Music does not need to have lyrics for such effects. It is all done by the way it is composed, arranged and instrumentation used.

People need to be educated about these effects in order to choose the music that really connects them with God on a conscious and subconscious level. Music leaders ought to be trained to pick music that fits church worship in style and effect. Many times the music is chosen based on its lyrics, but that is not sufficient. Marius incorporates education of music in his preaching in order to improve the congregation's ability to understand and choose appropriate music. Testimony is a big part of the educational

process. When people are asked to choose a favorite hymn, it is interesting to note that favorite hymns change over time. One hymn may be a favorite for a week or two and then another surfaces for several weeks and so on. So when people are asked to explain why they choose the hymn they have, it becomes evident that the lyrics of the hymn fit their current situation or emotions.

Today, music continues to play a very important role in the spiritual journey of Marius. Although he is a full time minister, he regularly plays music on several instruments and gives Gospel Concerts throughout his district and neighboring churches. A CD recording was accomplished in 2010, and he has conducted several choirs in the area as well as playing in several bands.

Spiritually, music is the key element that still draws him to God. He spent several years researching music. He wanted to know where music came from, what role it has played in the lives of Biblical figures, what music was used in worship in ancient times and what music is used today. He also researched music therapy in quest to find out how music helped him and how music affects the brain, body and organs of the human form. Then he studied the different types of music such as classical, country, jazz, rock, heavy metal and new age to see how these different structures affect and attract teenagers. Then he studied the construction of these genres of music that included the melody line, harmonic progressions, lyrics, rhythm and instrumentation. His reasoning for these studies to make sure young people who come from broken homes would be drawn by the gift of music to God and not to the enemy.

Intellectually, Marius can successfully combine his gifts of music with preaching the Gospel in a way that many souls have been drawn into a closer relationship with

Christ, his ultimate goal. There are songs included in his sermons and every worship service is enriched by music whether it is before, during or after the sermon.

Because of his studies at United Theological Seminary where he earned a Masters of Divinity, Marius was able to open up about his past in pastoral counseling classes and CPE training. During those two and a half years those old wounds have begun to heal. Although he still prefers to spend time alone and work alone, socially he is very active. Today, he is no longer introverted nor shies to meet to new people. His training in Martial Arts, Law Enforcement and Pastoral Counseling classes enabled him to read people and study their body language in order to read and listen beyond words.

As a man, he uses his musical talents to praise God and bring hope to others. Music is no longer a zone of refuge, but a tool to express his joy in God's providence.

As a pastor, Marius is always on the lookout for people who are hurt. He makes it a priority to talk to those people after service in order to offer them pastoral care on their journey. He shows empathy to those who cry and is easily touched by their broken situations. As a minister, he wants to help everyone, sometimes to the point where his own health and his own family are neglected.

In 1998 Marius married the most beautiful girl in town, according to his definition, Marika! A marriage that still flourishes today. During the months of courtship, they spoke about ministry and helping people, but Marius revealed very little about himself. She had to drag information out of him. Today, their marriage is stronger than ever and they work together as a team in bringing hope to broken people. It was only during his studies at United Theological Seminary that Marius shared very personal information with her about his past. Nonetheless, their communication is better than ever

was, and he has no problem sharing his feelings or talking about his problems. God blessed him with a very patient and understanding wife who supports him in his ministry.

Marius and Marika have two boys, Landen David and Austin Daniel. They love their boys very much. Marius set up half of his office at church and the other half at home. He wants to spend as much time with his boys as possible. He wants to give them everything he did not receive himself from his parents: love, care, understanding and fatherly presence. Because of his past, Marius is the weak link in the family and the boys know that. He is always hesitating to punish them, yet cries with them if they cry. As a parent and spouse, he is very protective.

There are several nuances in ministry that have evolved during his life. The love of music and the love of people shape his ministry. There are so many people un-churched today and probably even younger people growing up in broken homes or on the streets. Marius wants to offer help, hope and pastoral counseling to these young people in order to help them realize the beauty of life with a reason to go on not only on this earthly journey, but to prepare for an eternal journey as well.

There is a model of ministry being developed in Marius, and that is music ministry. He has not met a young person yet that does not listen to some type of music. Therefore he wants to use music as a means to bring divine hope and peace to broken teenagers.

The urgency that drives Marius to accomplish this ministry is the rate of teenage suicide and/or crime. Giving hope before it is too late is the key solution. Once young people are given hope and decide to go on because someone loves them, Jesus Christ, they may be trained to become Disciples of Christ and bring hope to others. This model

will impact Marius' ministry in a mighty way as he reaches out to young people so their energy and enthusiasm may be channeled into the work of God in spreading the Good News of the Gospel and making Disciples for the Kingdom. Young people have energy, zeal and enthusiasm which used in cooperation with divine wisdom, will help save lives, turn communities around and perhaps the blessing will pour out in the broken homes they live in. Through them their parents might be reached. Through this model of ministry not only future church leaders will be shaped, but also loving and caring Christian spouses and parents for the community they live in.

Context Analysis

Nehemiah Partners Ministry, Sandusky, Ohio

The city of Sandusky was founded in 1816 and established in 1818. The geographical location where the city was built, a part of it was territory occupied by a Native-American man. His name was Ogontz. The city sits on the shores of Lake Erie in the northern part of the state of Ohio. Later, when slavery was practiced in this country many slaves passed through Sandusky on their escape route to Canada. From Sandusky these slaves boarded boats in order to cross Lake Erie towards freedom. The City had a railroad station in operation, which was used by slaves to travel to Sandusky.

Downtown Sandusky was not built arbitrarily, but according to a grid resembling the symbols of Freemasonry. The designer, Hector Kilbourne was a Freemason and apparently the first one in the City of such to be a Worshipful Master of the first

Sandusky Masonic Lodge. Today this lodge still exists and it is still functioning. Therefore the design of the city is also called the Kilbourne Plat.

Two railroad tracks have been established in this city in 1835, Mad River and Lake Erie Railroad. Back then tracks ran through downtown Sandusky, but today those tracks do not exist as they have been removed. There are coal docks on the Westside of Sandusky downtown where remains of the original Mad River and Lake Erie tracks are still in use.

In the early 1900s there was a paper making company in the city of Sandusky called the Hinde & Dauch Paper Company. This company was the largest employer during that period.

Today, according to the Census Bureau, the city of Sandusky has an estimated population of 25,682 people.[1] According to the chart (Table A: next page) from the Census Bureau, the population is mainly White with a small percentage of Blacks. It is not as diverse as major cities are.

Table A: People Quick Facts

People QuickFacts	Sandusky	Ohio
Population, 2011 estimate	25,682	11,544,951
Population, 2010 (April 1) estimates base	25,793	11,536,502
Population, percent change, April 1, 2010 to July 1, 2011	-0.4%	0.1%
Population, 2010	25,793	11,536,504
Persons under 5 years, percent, 2010	7.3%	6.2%
Persons under 18 years, percent, 2010	23.9%	23.7%
Persons 65 years and over, percent,	15.0%	14.1%

[1] United States Census Bureau, U.S. Department of Commerce, http://quickfacts.census.gov/qfd/states/39/3970380.html (accessed 20 September 2012).

2010		
Female persons, percent, 2010	52.4%	51.2%
White persons, percent, 2010 (a)	70.4%	82.7%
Black persons, percent, 2010 (a)	22.0%	12.2%
American Indian and Alaska Native persons, percent, 2010 (a)	0.4%	0.2%
Asian persons, percent, 2010 (a)	0.6%	1.7%
Native Hawaiian and Other Pacific Islander, percent, 2010 (a)	Z	0.0%
Persons reporting two or more races, percent, 2010	5.5%	2.1%
Persons of Hispanic or Latino origin, percent, 2010 (b)	4.9%	3.1%
White persons not Hispanic, percent, 2010	67.8%	81.1%

[2]

"Located on Sandusky Bay, Sandusky has over 22 miles of shoreline within the city limits."[3] According to my observations as I drove by the shorelines, there are more and more private homes built there. The vast majority of these homes are properties of the wealthy judging by the sizes of their constructions.

The chart below (Table B) from the Census Bureau displays the economic state, education level and housing needs of the city. It is evident that the high majority of people who once settle down or purchase a house remain there. That could partly be due to the economic level of the city. The average cost of a house inside the city or the downtown area is very cheap. The chart also reveals the majority of residents do finish high school, but there are very few residents with higher education.

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[2] United States Census Bureau, U.S. Department of Commerce, http://quickfacts.census.gov/qfd/states/39/3970380.html (accessed 20 September 2012).

[3] City of Sandusky; available from http://www.ci.sandusky.oh.us/ (accessed 20 September 2012).

Family income in the city of Sandusky on average is between low income and poverty. There are a significant number of residents living under the poverty level.

Table B: Household Income

Living in same house 1 year & over, 2006-2010	84.1%	85.0%
Foreign born persons, percent, 2006-2010	1.4%	3.8%
Language other than English spoken at home, pct age 5+, 2006-2010	3.7%	6.3%
High school graduates, percent of persons age 25+, 2006-2010	83.5%	87.4%
Bachelor's degree or higher, pct of persons age 25+, 2006-2010	13.3%	24.1%
Mean travel time to work (minutes), workers age 16+, 2006-2010	16.6	22.7
Housing units, 2010	13,386	5,127,508
Homeownership rate, 2006-2010	57.2%	69.2%
Housing units in multi-unit structures, percent, 2006-2010	31.4%	23.0%
Median value of owner-occupied housing units, 2006-2010	$87,900	$136,400
Households, 2006-2010	11,290	4,552,270
Persons per household, 2006-2010	2.28	2.46
Per capita money income in past 12 months (2010 dollars) 2006-2010	$19,157	$25,113
Median household income 2006-2010	$35,054	$47,358
Persons below poverty level, percent, 2006-2010	22.9%	14.2 [4]

There are several firms in Sandusky. A fairly large number of these firms are owned by women. Retail sales in the city are quite low, once again proving the economic level of the residents.

Table C: Business Quick Facts

[4] United States Census Bureau, U.S. Department of Commerce, http://quickfacts.census.gov/qfd/states/39/3970380.html (accessed 20 September 2012).

Business QuickFacts	Sandusky	Ohio	
	Total number of firms, 2007	1,728	897,939
	Black-owned firms, percent, 2007	5.6%	5.8%
	American Indian- and Alaska Native-owned firms, percent, 2007	F	0.3%
	Asian-owned firms, percent, 2007	F	2.0%
	Native Hawaiian and Other Pacific Islander-owned firms, percent, 2007	F	S
	Hispanic-owned firms, percent, 2007	F	1.1%
	Women-owned firms, percent, 2007	28.5%	27.7%

[5]

There are tourist attractions in the city of Sandusky that help the local economy immensely. One such tourist attraction is the game park of Cedar Point. "Cedar Point amusement park/resort, known around the globe as the leader in innovative coaster thrills, will take guests on a winged ride unlike anything else at the famed park when it debuts its newest roller coaster, GateKeeper, in 2013. Located at the front of the park, GateKeeper, will forever change the landscape of the Cedar Point Peninsula. This mammoth ride will be the longest winged roller coaster and boast the longest drop of any winged roller coaster on the planet!"[6] The park is open during the months of May through October and attracts more than three million people each year according to Los Angeles Times. It is the largest amusement park in the world sitting on 364 acres. Cedar Point Amusement

[5] United States Census Bureau, U.S. Department of Commerce, http://quickfacts.census.gov/qfd/states/39/3970380.html (accessed 20 September 2012).

[6] Cedar Point; available from http://www.cedarpoint.com/what-s-new, (accessed 20 September 2012).

Park is owned by the Cedar Fair Entertainment Company which ranked number seven on "Top Ten Theme Park Groups Worldwide" according to teaconnect.org.[7]

Cedar Point ranked sixteen on the "Top 20 amusement/theme parks in North America" according to teaconnect.org.[8] Other tourist attractions are boating and fishing as Sandusky is the home of several Marinas. The city offers cruises and ferries to small islands in the Bay. The city has in operation a very well established State Theater, a Symphony Orchestra and two museums, Merry Go Round Museum and Sandusky Maritime Museum. For those who wish to explore there is the Lake Erie Coastal Ohio Trail. This trail is 293 miles in length. "Take eight hours to drive the byway or three to four days to experience the stops along the way. Experience 12,000 years of history along Lake Erie. Visit the Lake Erie Islands, coastal marshes, prairies, rivers, and waterfalls. Follow tales of early shipping and sailing at maritime museums, restored freighters, and lighthouses. Learn about the Western Reserve, the Underground Railroad, and the War of 1812 at historic sites and museums."[9] The city has a fairly large shopping mall and variety of restaurants to choose from for dining pleasure.

The city of Sandusky hosts Bike Week every year. This event alone attracts over 150,000 visitors and bikers according to www.ohiobikeweek.com.

> "June 1st through June 10th is Ohio Bike Week. New events all across Ohio were added for 2012! Kickoff parties all across northern Oho will happen the first huge weekend and the World Famous 3-Day Block Party

[7] Economics AECOM, 2011 Theme Index, Global Attractions Attendance Report, http://www.teaconnect.org/pdf/2011Report.pdf; page 11, (accessed 20 September 20, 2012).

[8] Ibid, page 23.

[9] Lake Erie Coastal Ohio Trail; available from http://byways.org/explore/byways/59836/ (accessed 20 September 2012).

is what Ohio Bike Week has become why OHIO BIKE WEEK is the MIDWEST's LARGEST RALLY. Packed with free events, national act concerts, Motorcycle displays, ride-in bike shows, antique bike displays, moto-cross races, AHDRA drag races, Jesse James Dupree Pancreatic Cancer Ride, Kelleys Island, Put-In-Bay Island, winery tours, family areas and children's activities, HUGE motorcycle parade, manufacturer demo rides and rentals, biker games, KOA campground & swap meet. Weekdays are no less of an adventure with; All Country Music Day, Ekoostik Hookah jam band performance night, Kelleys Island poker run and party, the Thursday night Block Party kickoff featuring a FREE concert by JACKYL, Friday night of the Block Party a FREE concert by Saiva, freestyle exhibitions, poolside bikini girl contest, and some nice "down-time" with plenty of daily destinations to visit. Any, or everyday you choose to attend; the summer vacation area always boasts; over a hundred bars and restaurants in the little town of Sandusky and the surrounding waterfront communities, America's best amusement park - Cedar Point with 17 roller coasters or a night out on a resort island, area winery or a day at one of the five water-parks. This is one of the fastest growing rallies in the United States. Ohio Bike Week offers 10 days of; demos, exhibits, vendors, charity gambling, boat cruises; and don't forget daily activities at the new Harley-Davidson dealership Mad River Harley-Davidson or the world famous Easyriders Saloon; all put together toward the goal of wearing out your fun meter. Ohio bike week has tons of live entertainment, vendors, rides & contests! ! With huge growth in numbers in 2011; over 150,000 visitors throughout the week and over 70,000 at the final "Block Party"; this is one rally you should not miss. Explore this website and links... Ohio Bike Week has it all; great rides, concerts, attractions, racing; all centered on an incredible waterfront region."[10]

There are several religious denominations represented in the city of Sandusky. According to Sperling's bestplaces.net large number of residents attend church or claim affiliation to a church.

Table D: Sperling's Best Places, Religion

Percent Religious	**1.55%**	**49.19%**
Catholic	**25.43%**	**13.08%**
LDS	**0.06%**	**1.85%**
Baptist	**1.55%**	**13.66%**
Episcopalian	**0.88%**	**0.55%**

[10] Ohio Bike Week, available from www.ohiobikeweek.com; (accessed 24 September 2012).

Pentecostal	**2.25%**	**1.84%**
Lutheran	**7.05%**	**4.91%**
Methodist	**3.67%**	**6.08%**
Presbyterian	**0.89%**	**1.22%**
Other Christian	**7.59%**	**5.60%**
Jewish	**0.12%**	**0.25%**
Eastern	**0.00%**	**0.06%**
Islam	**0.00%**	**0.09%**

[11]

The congregation I serve falls into the Other Christian category. My denomination has a very small membership of thirty-three, but only about seventeen in attendance. Therefore there is a large number of residents in Sandusky who are either unchurched or are affiliated with a denomination but do not attend. The context of the Sandusky Seventh-day Adventist Church is unique. The majority of the members are above the age of sixty-five. There are only five members who are below the age of sixty-five. Age is a huge factor in the discussion of the church's survival, but other factors play just as an important role. There are several members whose spouses do not attend the same denomination or any denomination for that matter. In such a marriage where one spouse does not attend the same church or any other church, it makes it difficult for the attending spouse to be fully devoted to church ministry or church activities. The women outnumber the men in this congregation, therefore when physical work needs to be done on church property; it is very difficult to find capable volunteers. Nearly all of the work has to be contracted to outside companies. The age factor not only affects the physical capability of the congregation, but also the financial part of it. The majority of members are retired, thus making it hard for them to financially support any project or repair work around the church. As age affects physical work and the financial aspect, it also affects attendance. If

[11] Sperling's Best Places, http://www.bestplaces.net/religion/city/ohio/sandusky (accessed 20 September 2012).

the weather is too harsh, the majority of the members will not leave the security of their homes. If it snows heavily and they cannot shovel their driveways, they do not leave their homes. If the roads are icy, they do not drive. During winter months when the sun sets earlier in the day, the majority of members are not comfortable driving at night. When all these are taken into consideration, it is very difficult to program any activity that would appeal to everyone's health, budget and circumstance.

The activities that are planned, organized and unfolded have to be on the wisdom and understanding level of the elderly. This makes it very difficult to attract younger couples or the younger generation.

The model designed for outreach as well as helping the community, has to be balanced with the ability of the congregation to serve and the need of the community at large.

One such need in the community is the arts. According to a presentation of Monte Sahlin who conducted several surveys in the community, many families are interested in music lessons and music programs. These are families who cannot otherwise afford them at market value. They are looking for programs where their children and or they can learn to sing or play a musical instrument.

The Sandusky Seventh-day Adventist Church has moved into this direction since the local pastor is a professional musician as well. The music program of the church has been enhanced by the presence of another professional singer whose love for the church, music and community has drawn her to commit her membership to this church and this project. She sings weekly during worship services and organizes Gospel Concerts for the

community. She works successfully with the pastor when it comes to performing Gospel Music and organizing Gospel Concerts.

The model of ministry taking shape is to make it available for underprivileged families to learn music in a Christian atmosphere. This ministry would be based in the community to make it accessible for everyone in the community. It wants to be part of the community instead of inviting people outside the community. This way people, families and young people are able to attend even if they do not have a driver's license or car. This ministry will be part of community life. Being in the community and being part of the community will develop trust between the ministry and residents of the community.

People will not only be able to learn music, but people who desire to listen to music and their children or grandchildren perform, will be able to take advantage of that.

The music served at this ministry will not only be Christian based, but it will be the kind of music that will draw people to Christ. The leader of the ministry who in this case is the local pastor of the Sandusky Seventh-day Adventist Church and all the volunteers will be Christians who love the Lord and people. This way the art of music will be made available to everyone in the community, the love of Jesus will be shared with everyone who steps into this place and Christian values will be taught as Christ is uplifted through the gift of music.

The place of ministry called NPM will be a place of refuge for broken families, abused children and everyone who wants some quiet time in a Christian atmosphere. During breaks, before or after rehearsals, the pastor will be available to offer pastoral counseling to those present. The NPM will offer true Christian hope to abused spouses,

abused children, people struggling with substance abuse and those suffering spiritually or physically.

The hall will be used for other purposes as well. Meals will be served to the hungry and starving on regular basis for those in the community free of charge. During meal times the pastor and volunteers will mingle with the people to address other needs on a personal basis, and offer hope in Christ. During meal times, there will be live music provided by those who study at the NPM.

As I was growing up in a third world country run by a communist dictator, many amenities of life were lacking. As a young boy I only dreamed of playing in a symphony orchestra, but here in this country it became a reality. Many young people who have the talent or the gift of music and are dreaming about singing or performing but do not have the financial means to pursue such dreams, the House of Hope will make it possible for them. There will be choirs, quartets and solo opportunities to participate in for singers while there will be chamber groups, bands and symphony orchestra for the instrumentalists. This project falls in line with the need in the community for arts in geographical areas struck by poverty. This project also falls in line with the direction of the Sandusky Seventh-day Adventist Church as music is a big part on their spiritual journey. This project also falls in line with the gifts and vision of the local pastor who loves God, people and arts.

To attract outside attention from the state or country and to enhance the experience of the locals, music competitions will be held at the House of Hope where good music will be promoted and rewarded. Famous names in the industry will be invited to participate in the local events and help build recognition for future sponsors.

The NPM will enable successful students to record their accomplishments. A room will be designated for recording. One company, MEM Music Inc. located in Norwalk agreed to donate a recording mixer for such purposes. Other volunteers have committed to baking deserts for the students and/or food.

The NPM will not only serve as a place of refuge for hurting people to get away from their troubled homes, but it will be a place where people find divine help, comfort, peace and hope. Having received those blessings they will learn to praise God through the gift of music, learn about Jesus Christ as a Personal Savior and have the opportunity to surrender their lives to this Redeemer. Thus the students not only learn music, but they become Disciples of Christ and help spread the love, peace and hope they receive. They will be able to face the situation at home and return with a hopeful heart to bring about transformation in the family.

The reason for having a special place for this ministry instead of hosting it at the church is very simple. According to David Kinnaman in his book *You Lost Me*,[12] many teenagers leave church in quest to find God. To them church is nothing more than a business with laws and rituals. To avoid such judgment from people who do not attend church, this ministry will be developed in a neutral place. Thus, nobody will have any preconceived ideas about expectations. The vision of the local pastor is to bring people to God and God to the people as Samir Selmanovic pointed out in his book, *It's Really All About God*.[13]

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[12] David Kinnaman, *You Lost Me; Why Young Christians Are Leaving Church… And Rethinking Faith* (Grand Rapids, MI: BakerBooks, 2011).

[13] Samir Selmanovic, *It's Really All About God; Reflections of a Muslim Atheist Jewish Christian* (San Francisco, CA: Jossey-Bass A Wiley Imprint, 2009).

A neutral place is beneficial to the church congregation as well. Members have certain expectations of people who walk into the church. Some of those expectations include proper attire as imagined by church members, or the wearing of adornment being modest and acceptable, or the length of the hair of the males, or the proper behavior during worship or proper tone of voice and choice of words before and after worship. At the ministry sight, nobody will care about any of that. People are invited to come as they are and as they feel comfortable. The learning and growing process will take place after the ministry has won their confidence and their commitment; not before.

Once their confidence has been won to the ministry and their commitment sealed for attendance and participation, students will learn more than just music. They will learn arts, self-confidence, leadership skills and Christian Discipleship skills. The House of Hope will enable them to tackle difficult tasks and become ambitious in reaching their goals in life and accomplish their dreams. Here, students will develop the skills and connections to pursue their studies and/or careers in arts. As the ministry leadership team seeks to partner with key people in the industry, it seeks the ability to connect students with the right school for the continued education. If God will provide sponsors for this part of the project, students will be eligible to receive grant funds to pay for their education. As some will seek to continue their education in the field of arts, some will be encouraged to pursue ministry, pending their gifts. These disciples will be equipped to develop their own model of ministry and bring it to fruition in other parts of the city or state.

The goal of the ministry is to help people, young people and teenagers find hope for their lives in a Christian atmosphere. It is also the desire of the ministry team to

introduce the Gospel in a positive manner in which the unchurched part of the community has not experienced before. The community will be served, the arts will be practiced and God will be glorified.

Synergy

Marius wanted to glorify God and serve the community. God opened the door for Marius to serve the community and glorify God through the gift of music. Although mastering his musical skills was not an easy road or a pleasant one due to his tone-deaf ear, Marius praised God for softening the hearts of the admission committee at Baldwin-Wallace College Conservatory of Music and allowing him into the program. The NPM is an excellent place to begin such a project.

The context of this ministry is wide and complex. The ratio between Caucasian Whites and African Americans is almost half and half. The music style therefore differs immensely as music is also cultural. There is a very small minority of Hispanics whose music preference and cultural influence is very different from the previous two. Another challenge is the age difference that causes division in music preference. The majority of older people prefer music that is softer, simpler and slower, while the majority of young people prefer louder, faster and more complex music. Because anxiety level of young people is aroused by video games and roller coasters, they seek the same anxiety in music. And music does have that power. Some psychologists suggest that children and young people who listen to music that raises their anxiety level, cannot sit still for longer periods of time and their attention span is shortened in classrooms. Is there a way to combine the expectations of all these groups regarding music in such a way as so neither

would feel betrayed by the other or having to compromise beliefs? For example, this dilemma caused a division in a church of several hundred members and their solution was to have separate worship services. Young people and everyone else who desires a more contemporary style of music in their worship with electric instruments and louder music would worship early in the day while those who prefer natural instruments and softer music would worship later in the day. Marius disagrees with this method of separation because the generation that is young now and enjoys one type of music in worship, what will they do when they get older and the younger generation will demand something different? Division is never the answer. Time ought to be taken to educate the young and the old as everyone is pulled towards the center for a common denominator. Educating is not a fast or easy process. Some will accept it and go along with the education process while some will try to fight it in order to tip the scale their way.

As of right now, the context where Marius unfolds this ministry of educating people is fortunately one sided since the members of the congregation are all in the elderly category. However, in order to attract the younger generation to church and to revive the church through new wineskin, education is a crucial component of this process. The new wineskin in this ministry is music. Although music is as old as Adam on this planet, it is used in a way to revive the church and not cause division. While it is used to cater to the needs of the current congregation, it is shaped and molded to attract the younger generation as well. Not everything that is acceptable to the elderly is neglected or ignored, but at the same time not everything that is pleasing to the younger generation is introduced. It will be an interesting experiment to witness how different generations will come together to praise God through music. For this purpose there will

be more music introduced in the worship and less talking. Feelings, prayers, praise and petitions will be expressed through music. Old instrumentation of natural instruments and modern instrumentation of electric instruments will be combined in a balanced manner. The supervisor will need to keep a very sharp eye on balance to make sure distortion will not creep in. The rhythm will need to be only as fast as the elderly can keep up reading and pronouncing the words. The congregation will be educated to think about the effects of music on their personal life rather than just simply state whether they liked or disliked the music. This ministry will not only experiment with a model for music leaders to revive a congregation, but to use it for discipleship purposes as well. People need to be brought closer to Jesus rather than just to cater to their desires and expectations.

The residents of the city of Sandusky are mostly middle class with a lower percentage of residents that are lower middle class to poverty level. There are very few wealthy people and very few people with higher education. This state poses a huge challenge for Marius as residents are boxed in a very small paradigm of music appreciation and its effects. Being culturally and financially limited, it will take time, patience and hard work to educate them. These people are afraid of change, therefore not comfortable with it, and without desire to change from their comfort zone.

Marius decided to place emphasis on the children and teenagers. Being at such a young age, their eyes will be opened to a wider spectrum of possibilities. The training of these youngsters will not only be theoretic but practical. Either free or for a very modest fee music lessons will be offered so they can learn to play different musical instruments and develop their voices for singing. As they learn to sing or play those instruments, different styles of music will be introduced to them. Marius is fortunate to be a composer

and arranger besides being a conductor for this way he can compose music, orchestrate or arrange songs in such a way as to appeal to both existing categories of young and old. Therefore the results of this ministry cannot be measured in days, weeks or months, but years. As these youngsters learn and grow, they will become the music leaders of tomorrow and thus help shape the direction of worship and music in worship. Marius also plans to combine the talents of those beginners who learn with those who already sing or play an instrument and influence the culture of the community beyond church walls. As those choirs and bands will perform at community events and parks, even people who do not attend church will be influenced by it. Marius will make sure the five components of music will not be distorted or out of balance but be in perfect harmony as each musical selection will uplift Jesus and draw people to him. Thus this ministry will serve as a discipleship class.

The church will be revived for sure as everyone loves listening to music and everyone loves to sing whether they can or cannot. Singing music, playing music and sharing personal testimony will make music a big part of worship and also a tool for people to help with their personal battle on this spiritual journey.

As the church will be revived, the act of ministry will impact the community as well. The purpose of this music ministry is to help others outside the church walls to get to know Jesus on a more personal level or develop a relationship with him through the gift of music. Another purpose of this music ministry will be to educate people and young people about the effects of divine music verses demonic music. As the congregation and community will be educated on these important issues, good – divine music will be introduced and promoted to strengthen their faith in Jesus and their hope in praising God

one day in heaven through music. Whether one can or cannot sing here on earth or has the talent to play a musical instrument, there is hope to sing and play in heaven. There the quality will be better and everyone will enjoy this gift to the fullest in the presence of the redeemed, the angels and the beings from other planets. Most of all we will praise God face to face. This privilege and excitement will hopefully keep everyone praising the Lord through battles, hardships, sickness, death and everything else we encounter on our earthly journey.

Marius is very thankful God shaped his soul for this ministry since childhood. Marius not only accumulated knowledge and experience in this area, but developed a deep love and appreciation for this art. As it helped him, he will offer it to others.

CHAPTER TWO

BIBLICAL FOUNDATION

Music played an important role in the history of the Israelites throughout the Old Testament. Its existence and use is evident from the book of Genesis when the father of musicians, Jubal, is mentioned (Genesis 4:21). In Old Testament times, the biblical community was aware of the effects of music on the human mind. In this chapter, a passage from 1 Samuel is examined to show the knowledge they possessed back then about the effects of music, which is confirmed by modern day musical therapists and musicologists.

The Old Testament passage that is examined is 1 Samuel 16:14-23:

> "Now the spirit of the Lord departed from Saul, and an evil spirit from the Lord tormented him. And Saul's servants said to him, "See now, an evil spirit from God is tormenting you. Let our lord now command the servants who attend you to look for someone who is skillful in playing the lyre; and when the evil spirit from God is upon you, he will play it, and you will feel better." So Saul said to his servants, "Provide for me someone who can play well, and bring him to me." One of the young men answered, "I have seen a son of Jesse the Bethlehemite who is skillful in playing, a man of valor, a warrior, prudent in speech, and a man of good presence; and the Lord is with him." So Saul sent messengers to Jesse, and said, "Send me your son David who is with the sheep." Jesse took a donkey loaded with bread, a skin of wine, and a kid, and sent them by his son David to Saul. And David came to Saul, and entered his service. Saul loved him greatly, and he became his armor-bearer. Saul sent to Jesse, saying, "Let David remain in my service, for he has found favor in my sight."
> And whenever the evil spirit from God came upon Saul, David took the lyre and played it with his hand, and Saul

> would be relieved and feel better, and the evil spirit would depart from him."[1]

In this story, the author of the book of Samuel not only informs the reader of the power and influence music has on the human brain, but also introduces God's providence as David is introduced to Saul and to royal lifestyle in preparation of his future calling. The Bible records other situations where God uses unexpected methods to accomplish something. For example, Joseph's tragic youthful years which are spent in slavery and prison in a foreign country away from his family. Joseph could have rebelled against God, and rightly so, for his fate. Instead, according to Genesis 45:4-8, he realizes God has a plan all along to preserve his family by allowing his brothers to sell him to Egyptians. "Then Joseph [says] to his brothers, "'Come closer to me.' And they went closer. He [says], 'I am your brother, Joseph, whom you sold into Egypt. And now do not be distressed, or angry with yourselves, because you sold me here, for God sent me before you to preserve life. For the famine has been in the land these two years; and there are five more years in which there will be neither plowing nor harvest. God sent me before you to preserve for you a remnant on earth, and to keep alive for you many survivors. So it was not you who sent me here, but God; he has made me a father to Pharaoh, and lord of all his house and ruler over all the land of Egypt.'" God uses Joseph's suffering to preserve life according to Genesis, and according to the passage in 1 Samuel. God uses Saul's suffering to prepare David for his calling. In addition, it is quite remarkable that God uses one's musical talent to bring healing and wholeness to a person's life as well.

The passage in Samuel begins with the sad news that the spirit of the Lord has departed from Saul. That the Lord's spirit has departed from Saul means it had to have

[1] 1 Samuel 16:14-23 NRSV

come upon him first. In the same book, there is a description of Saul's anointing by the prophet Samuel and the promise that Samuel makes to him. As is recorded in 1 Samuel 10:6, Samuel tells Saul, "Then the spirit of the Lord will possess you, and you will be in a prophetic frenzy along with them and be turned into a different person." The spirit of the Lord is upon Saul at the beginning of his calling, but in this passage it is recorded that the same spirit departs from Saul. When the spirit of the Lord is upon Saul, he is able to discern divine prophecy from human ambition. In his spirit-filled state, Saul is humble and consults with the prophet about his decisions. He does not act without God telling him where to go.

When the spirit of the Lord is not present, there is room for the enemy's influence to overshadow God's guidance. This passage describes the appearance of an evil spirit from the Lord. This raises questions about whether God works in collaboration with evil spirits, or whether evil simply finds its way in in the absence of God's spirit? In either case, it is obvious there is a difference in Saul's behavior and mentality because the new spirit torments him. Saul's servants believe the evil spirit has come from God. However, in an Old Testament worldview, everything has come from God, good or bad. The author of the book of Job makes the same interpretation when Job is tortured. His own friends think God is punishing him for secret sins. The author makes it clear that Satan is tormenting him and not God. God does allow Job to be tested and proved. Perhaps, the same thing is going on with Saul. People assume it is God, but, in essence, it is most likely Satan tormenting Saul. In the New Testament in James 1:17, James asserts, "Every generous act of giving, with every perfect gift, is from above, coming down from the Father of lights, with whom there is no variation or shadow due to change."

Theologically, this understanding of God as the generous giver of every perfect gift stands in opposition to the idea that God allows bad things to happen to us and even goes as far as to give Satan permission to torment us. For believers, there is a great deal of tension in this 1 Samuel text surrounding the tormenting spirit that is not easy to resolve.

When the spirit of the Lord leaves Saul, he becomes a completely different person. He no longer listens to the voice of God through the prophet, but acts on his own ambition and pride. Humility is also gone. He becomes angry and violent. His anger and violent state become so aggressive that his own servants request a hired musician to come and play sacred music in order to bring back the spirit of the Lord.

Saul's servants prove to be wise as they suggest for him to seek out someone who is skillful in playing the lyre, a musical instrument. During this time, there are only two known stringed instruments, the *kinnor* lyre and the *nebel.* "In the English versions of the Old Testament the former word is wrongly translated "harp." In both instruments the strings were set in vibration by the fingers, or perhaps by a little stick, the plectrum (as Josephus says). Bow instruments [are] unknown to the ancients. The strings [are] made of gut, metal strings not being used in olden times."[2] Unfortunately, there is no musical notation preserved from this time, so we do not know what the melody or music sounds like when David plays the lyre; however we do know that the most common lyres of the time had anywhere from three-eight strings.

Although it is hard to imagine a melodic line or chord progression being played on such an instrument, the story maintains that David is a skillful player. This old Jewish coin of Bar Kokba shows a three stringed lyre. There is no evidence as to how the three

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[2] T. K. Cheyne and J. Sutherland Black, ed., *Encyclopaedia Biblica, Volume III* (New York: MacMillan Company, 1899), 298.

Table E: Old Israel 25 Argarot Coin

[3]

strings would have been tuned. There is most likely not a lot of flexibility for high tuning since the strings would have been made of gut. The skill in playing such an instrument is easily debatable in comparison to a six or twelve string guitar with a fingerboard. Whether the lyre contains three or eight strings, it is not comparable to the modern guitar. The modern guitar has a fingerboard for the player to produce different notes or chords of a key, while the lyre does not have a fingerboard for different notes and ranges. The method of playing the lyre is either by plucking the strings or by using a plectrum to accompany the singer. All of this simply leads to a lot speculation what David is able to play with such limitations. However, the biblical witness is clear that David knows how to use what he has in a way that is a blessing and pleasant to the ear.

Saul's servants know that when this instrument is played skillfully, the evil spirit will depart. This indicates that they have some form of knowledge about the power of music. Saul does not hesitate but sends the servants out to find this skillful player. When one servant speaks up regarding David, he not only knows of his musical talents, but also gives an entire resume of his other talents and abilities. The most important thing David has on his side as the servant tells Saul is the Lord's presence.

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[3] "Old Israel 25 ARGOROT Coin," Delcampe.net, accessed on March 5, 2014, http://www.delcampe.net/page/item/id,164856680,var,Old-israel-25-AGOROT-Coin-Ancient-judaica-write-ARAB-HEBREW-Three-stringed-lyre,language,E.html.

This passage captures David out with the sheep when the servants arrive at his father's house. The young David has plenty of time to master the art of the lyre as he spends his days out in the field tending to sheep. It is fascinating that David masters the lyre in particular. There is no mention of any other instrument. This is fascinating because the lyre is used at joyous public festivities, processions and other festivities at home. The Old Testament mentions other musical instruments that are associated with religious rituals only. The lyre is the instrument used for these joyous festivities and to accompany psalms. This instrument is small enough and shaped in such a way that the player can play it even while walking. David's mastery of this instrument supports his authorship of the psalms and his love for joyous music. He is either too young or dos not have access to the *nebel,* which is only used in Temple services and religious rituals. Since Saul needs joyous music, a skilled lyre player is the best choice.

Jesse, David's father does not hesitate to comply with the king's request. Immediately, Jesse sends David on his way with a donkey loaded with bread, a skin of wine, and a kid. When David comes to Saul, the first impression is positive. The Scripture points out that David enters Saul's service and is greatly loved by the king. David not only plays the lyre for Saul, but also becomes his armor bearer as well. After Saul accepts David into his service, he sends a message to Jesse and asks for his permission for David to remain there. David finds favor in the eyes of the king.

Saul knows he is the first king of Israel chosen by God. He is supposed to be filled by the spirit of the Lord to lead the nation to God. "Unlike Saul, David [is] given no signs and no initial commission to fulfill, yet the divine ordering or circumstances is as apparent in his case as in Saul's; ironically, his first task as the Lord's anointed [is] to

serve the existing king."[4] Apparently, Saul struggles with his status as personal ambition and being a humble king to serve God.

From that moment on, David is on call at all times. Whenever Saul feels tormented by the evil spirit, David begins to play his lyre. Perhaps, this is a dream come true for David. It is obvious he enjoys playing the lyre since he has mastered the instrument on his own while out in the fields. When David arrives at Saul's court, he is getting paid to do what he loves, and a miracle happens when David plays his lyre. The great effect comes either from David's talent or the fact that the Lord is with him.

Saul, who is tormented by an evil spirit, is relieved and feels better, and the evil spirit departs from him. Music has a special power. However, it has a greater influence when the Lord is with the musician. Although this treatment is good, it is only a temporary solution. Later, in 1 Samuel 18:10, 11, Saul's rage is described as it overtakes the power of David's music, "The next day an evil spirit from God [rushes] upon Saul, and he [raves] within his house, while David [is] playing the lyre, as he [does] day by day. Saul [has] his spear in his hand; and Saul [throws] the spear, for he [thinks], 'I will pin David to the wall.' But David eludes him twice." Once again, the passage shows how angry and violent Saul is when the spirit of the Lord departs from him. Consequently, music is a powerful tool, but, based on this story, it becomes more powerful if it is accompanied by the Lord's presence.

The New Testament passage chosen for this project is taken from the Gospel of Matthew 19:13-15,

> "Then little children [are] being brought to him in order that he might lay his hands on them and pray. The disciples [speak] sternly

[4] Catherine Clark Kroeger and Mary J. Evans, ed., *The IVP Women's Bible Commentary* (Downers Grove: Inter Varsity Press, 2002), 164.

> to those who brought them; but Jesus [says], "Let the little children come to me, and do not stop them; for it is to such as these that the kingdom of heaven belongs." And he [lays] his hands on them and [goes] on his way."[5]

This particular passage does not mention the use of music at all. It does not make mention of people singing who bring little children to Jesus, or of the children singing as they are being brought, music does not appear at all. This particular passage has been chosen because the context of this project deals with bringing children and young people to Jesus. The argument has been made that music can be used by God as an evangelical tool. Now, the emphasis of this New Testament passage is to prove Jesus has room for children and young adults. In fact, this passage corroborates that Jesus' desire is for children to be introduced to Him at a very early age in order to develop a solid relationship with him as they mature. In this context, music makes this relationship sweeter and stronger.

Matthew does not specify who is bringing little children to Jesus. That is not of importance. It could have been mothers, fathers, grandparents or legal guardians. It could have been neighbors, relatives, friends, coworkers, synagogue members or synagogue leaders. Ultimately, it does not matter who brings them. The important part is that children are brought to Jesus, and that those involved in this process see the importance of bringing little children to Jesus.

In earlier passages of Matthew, Jesus discusses and offers his divine interpretation on family and its importance. Jesus makes it a point that family is important and children are part of this nucleus. They are not to be ignored or pushed aside. According to David L. Turner, Jesus "welcomes [children]. Jesus' affirmation of and care for children provide

[5] Matthew 19:13-15 NRSV.

an important model for his disciples."[6] Jesus calls for children. The disciples learn a very important lesson here; invite and welcome children to Christ Jesus. According to Turner, children are believers who are to be trained as disciples for Jesus.

The other factor Matthew does not specify is the age of the little children indicating that the exact age does not matter either. The little children must be under teenage years, or they would not be referred to as such. Also, they could be as young as infants or toddlers.

People, parents and legal guardians need to be trained and exposed to the benefits and blessings of bringing little children to Jesus at an early age. Matthew not only records that people bring little children to Jesus, but also clarifies the purpose of their being brought. They want Jesus to lay his hands on them and pray. The laying on of hands in those days means, "to impart a blessing."[7] Jesus blesses adults as he travels from town to town, but these people want little children to be blessed as well. This petition or request is not a new one. According to the Law of Moses, newborns are brought before the priest when they are forty days old to be presented to God in the purification process of the mother as described in Leviticus 12. Jesus himself is presented in the Temple as the Gospel of Luke describes in 2:22-24, "When the time came for their purification according to the law of Moses, they brought him up to Jerusalem to present him to the Lord (as it is written in the law of the Lord, 'Every firstborn male shall be designated as

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[6] David L. Turner, *Matthew: Baker Exegetical Commentary on the New Testament* (Grand Rapids: Baker Publishing Group, 2008), 464.

[7] Harold Attridge, ed., *The Harper Collins Study Bible: Fully Revised and Updated NRSV* (San Francisco: Harper Collins Publishers, 2006), 1701.

holy to the Lord'), and they offered a sacrifice according to what is stated in the law of the Lord, "a pair of turtledoves or two young pigeons."

The little children in our passage are probably older than forty days, and most likely have been taken to the priest according to their laws; therefore, this blessing pronounced by Jesus and his prayer for them is special. This approach of the people challenges the mentality of the time regarding the practice of laying on of hands because that practice is reserved for special times such as when someone is chosen to fulfill an office in New Testament church setting. The fact that little children are brought to Jesus extends this practice beyond cultural norms and local expectation. Therefore, it is no surprise that the disciples speak 'sternly' to the people. R.T. France goes a step further as he talks about "welcoming a child in the name of Jesus. Children matter in the kingdom of heaven. But the gesture [laying on of hands] is also appropriate for commissioning someone for a special responsibility."[8] According to France, children are to be trained to be responsible in divine matters and need to be commissioned as such.

According to the Webster Merriam Dictionary "stern" as an adjective means either "1 a: having a definite hardness or severity of nature or manner: AUSTERE; b: expressive of severe displeasure: HARSH; 2: forbidding or gloomy in appearance."[9]

The disciples are not always gentle, nice or compassionate. On the contrary, they use a harsh tone of voice and words as they send people away. The Bible does not specify whether this mistake is theological or practical. However, it is obvious that Jesus cares about children so much that their action to send them away is an insult. The disciples take

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[8] R.T. France, *The Gospel of Matthew: The New International Commentary on the New Testament* (Grand Rapids: William B. Eerdmans Publishing Company, 2007), 727.

[9] "Stern," Miriam-Webster, www.merriam-webster.com/dictionary/stem (accessed on 28 February 2013).

matters into their own hands instead of asking their master whether he wants to lay hands on children. After this, they learn an important lesson from Jesus to show compassion and be merciful to the children.

From the perspective of the adults bringing their children who are initially turned away, one can imagine the disappointment those people felt at that moment. The Scripture does not specify the distance from whence they came. Perhaps, some are locals, while others come from neighboring towns, since it is not unusual for people to travel to another town to see and hear Jesus or be healed by him. Perhaps, they are discouraged by the disciples' harsh words and actions. The good news is that Jesus embraces them. The people leave encouraged and transformed by this holy encounter.

In his wisdom, Jesus reacts right away and interrupts the disciples before they have the chance to actually send the people away. One can almost hear Jesus' quick response saying, "Let the little children come to me, and do not stop them." This statement shows that Jesus wants to spend time with the little children. Donald A. Hagner breaks down this Biblical passage into four parts, "(1) the presentation of little children for blessing; (2) the disciples' objection; (3) Jesus' affirmation of the children, consisting of (a) the invitation and (b) the grounds for the invitation; and (4) the blessing and Jesus' departure."[10] They must have been embarrassed as Jesus reprimands them in front of all those bystanders. Then, Jesus adds the second part of His statement, "For it is to such as these that the kingdom of heaven belongs." Jesus makes it clear that the kingdom of heaven belongs to those who are like little children. This statement can be interpreted in two ways, literally and symbolically. The literal interpretation concludes that children

[10] Donald A. Hagner, *Word Biblical Commentary, Volume 33b: Matthew 14-28* (Nelson Reference & Electronic: A Division of Thomas Nelson Publishers, 1995), 552.

have access to heaven just like any adult; therefore nobody should stop them from coming or from being brought. The symbolic interpretation is broader and it refers to "those of humble status."[11] In symbolic language, this group represents all those who cannot come by themselves but need assistance to be brought to Jesus. It refers to those who are lost and cannot find the way (see the parable of the lost sheep in Matthew 18, or the lost coin and the prodigal son in Luke 15). So, basically, it refers to everyone in the world. After reprimanding the disciples and sharing a teaching, Jesus lays his hands on the children. This must have been a sight to see for everyone. According to Hagner, "Jesus' response must have surprised the disciples, for he emphatically invites the little children to come to him. If little children are a model for disciples, then they obviously have their proper place in the presence of Jesus."[12] This is a new deed of Jesus that is not practiced until this time. One can only imagine the joy and fulfillment the people must feel for Jesus' response to their little children.

The same scenario is recorded in the Gospel of Mark as well in10:13-16. However, Mark adds that Jesus is indignant. The Merriam Webster's Dictionary defines the word indignant in adjective form as "feeling or showing anger because of something unjust or unworthy."[13] According to Mark, Jesus is not pleased by the way his disciples handle the situation. Jesus even shows anger because the little children are rejected. That again emphasizes the important place children have in Jesus' heart. If Jesus is indignant

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[11] Harold Attridge, ed., *The Harper Collins Study Bible: Fully Revised and Updated NRSV* (San Francisco: Harper Collins Publishers, 2006), 1701.

[12] Donald A. Hagner, *Word Biblical Commentary, Volume 33b: Matthew 14-28* (Nelson Reference & Electronic: A Division of Thomas Nelson Publishers, 1995), 553.

[13] "Indignant," Miriam-Webster, www.merriam-webster.com/dictionary/indignant (accessed on 28 February 2013).

towards such action, the church today ought to have the same reaction when people, young adults or children are turned away.

Mark goes on to describe the words of Jesus to his disciples in verse 15, "Truly I tell you, whoever does not receive the kingdom of God as a little child will never enter it." The emphasis is on the willingness to receive as a little child. The little children who seem unworthy in the eyes of his disciples become the center of his lesson. Adults must learn from these little children; the children are willing to come and allow themselves to be brought to Jesus without hesitation or murmuring. Michael J. Wilkins points out, "Jesus' gentle openness to them, his compassionate touch, and his protective words elevate them from being marginally irrelevant to being valuable objects of his gospel outreach."[14] Jesus lifts up those whom seem insignificant in their current society and culture as important. Jesus reverses the cultural norms.

Mark adds another detail Matthew does not record. In Mark 10:16, it is recorded "And he took them up in his arms, laid his hands on them, and blessed them." Matthew did not record the fact that Jesus takes them up in his arms. This shows an added level of intimacy and connection that Jesus shares with the children. If the children are really small, from infancy to toddler age, they may not have understood the words or actions of Jesus, but it must have been wonderful for the adults. Like children, adults do not need to understand everything that is said or happening around them as long as Jesus is in charge. This dynamic makes it even more challenging for adults to receive the kingdom of God like the little children. Jesus does not leave the people with an easy charge, but one that is worthy to pursue.

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[14] Michael J. Wilkins, *The NIV Application Commentary: Matthew* (Grand Rapids: Zondervan, 2004), 646.

This story is in all of the synoptic Gospels: Luke also records this event. The passage is found in Luke 18:15-17. While Matthew and Mark specify little children being brought to Jesus, Luke uses the word "infants." The Webster Merriam Dictionary defines infant and child differently. Merriam Webster Dictionary refers to children as "a child in the first period of life, a person who is not of full age."[15] While infant is defined in the same dictionary as "an unborn or recently born person."[16] Based on these two definitions, it can still be concluded that the little children are very young.

The disciples should already know Jesus' way of dealing with children and the special attention he shows them. Some commentary on this passage explains, "*sternly ordered*, lit. 'rebuked.'"[17] At this moment, the disciples agree on rebuking the people. This is happening in the church today where people wanting to do something for Jesus are rebuked by unconverted disciples. The word unconverted is being introduced because Jesus' disciples have already had an encounter with a child earlier. In the Gospel of Luke 9:46-48, Luke records that, "An argument arose among them as to which one of them was the greatest. But Jesus, aware of their inner thoughts, took a little child and put it by his side, and said to them, 'Whoever welcomes this child in my name welcomes me, and whoever welcomes me welcomes the one who sent me; for the least among all of you is the greatest.'" Jesus has already taught them to become like little children. Apparently, the lesson has not been learned. Most likely, they have a different interpretation of Jesus'

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[15] "Infant," Miriam-Webster, accessed on February 28, 2013, www.merriam-webster.com/dictionary/infant (accessed on 28 February 2013).

[16] "Child," Miriam-Webster, accessed on February 28, 2013, www.merriam-webster.com/dictionary/child (accessed on 28 February 2013).

[17] Harold Attridge, ed., *The Harper Collins Study Bible: Fully Revised and Updated NRSV* (San Francisco: Harper Collins Publishers, 2006), 1798.

words just as many today interpret it differently as well. A child is presented before them then, and now several children are being brought to Jesus. The disciples, and believers today, should get the picture of how important children are to Jesus after the second incident.

Even though Jesus has taught a lesson on humility and childlike character, the main text of Matthew 19, Mark 10 and Luke 18 all record a new scenario where Jesus is teaching the very same lesson to his disciples. Praise God for his patience toward the slow learning adults!

The study notes under the Luke 9 passage add another crucial detail for adults to consider, "the qualities of openness, low status, and no claim to achievement characterize the *little child.*"[18] The emphasis is placed on the latter part of that statement, "no claim to achievement." Where adults boast about personal achievement and make the connection of their worthiness based on those achievements, little children do not do this. Very young children are not even concerned about their achievements. With this insight, believers learn a very important lesson about the Kingdom of God, that it is not based on merit or personal achievement, but on humility and quality of openness.

According to John Nolland, "Jesus will draw the children into the coming of the blessings of the kingdom of heaven in his own ministry."[19] Nolland continues to argue that the early church faced some problems regarding the use of children in worship or what to do with them at all. Through Jesus' example, we also get a sense of children's

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[18] Harold Attridge, ed., *The Harper Collins Study Bible: Fully Revised and Updated NRSV* (San Francisco: Harper Collins Publishers, 2006), 1799.

[19] John Nolland, *The Gospel of Matthew; A Commentary on the Greek Text* (Grand Rapids: William B. Eerdmans Publishing Company, 2005), 784.

unique contribution to ministry. When Jesus made his point clear and taught the lesson, his prayer "brings closure to the account."[20]

As children are attracted to music, it is a great tool to use in drawing them to Jesus and to praise him through this art. Time ought to be dedicated to training children and welcoming them to Christ. First, Jesus rebuked those who hinder the children from coming to him. Then, he takes time for the children by inviting them to himself. The music project at Nehemiah Partners reaches out to those who hinder pre-teens from coming to Jesus. It is at Nehemiah Partners where pre-teens hear the invitation to come to Jesus through the beauty and art of music. When pre-teens respond to that invitation, time is taken to train them, educate them, and introduce them to Jesus to receive a divine blessing. These children are trained to play musical instruments and in preparation for the church concert event.

In the example of David, God uses music as a ministry tool and a way for the young shepherd to earn a living in the royal court and to bring healing to the king's ailments. In the example of the disciples, Jesus uses little children to teach them about the importance of humility and the quality of openness. Based on the two main New Testament passages, it can be deduced that music is an effective tool to introduce Jesus to children and draw them to him. Based on the Old Testament Scripture, sacred music not only draws people to God, but also has a positive effect on them. These are the biblical insights that drive the Nehemiah House ministry to draw children to Jesus through music.

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[20] John Nolland, *The Gospel of Matthew; A Commentary on the Greek Text* (Grand Rapids: William B. Eerdmans Publishing Company, 2005), 785.

CHAPTER THREE

CHURCH HISTORY FOUNDATION

Throughout history, the church was in tension with popular music. In light of this tension, the church was even against sacred music that encompassed sacred instrumentation with sacred words but was in the style of secular compositions. However, much to the church's displeasure, it was this type of music that composers experimented with and reformers promoted, i.e. a hybrid of secular music with sacred lyrics. As popular music changed over time, sacred music challenged Christian leaders by bringing this new style into the church. In this chapter, several historical events will be analyzed to show how composers and reformers influenced this shift in sacred music and how the church reacted to them.

One of the oldest preserved songs is housed in the National Museum of Copenhagen. The title of this song is *Epitaph of Seikilos.* "It is one of the few surviving examples of Greek music. It is inscribed on the tomb of Seikilos (2^{nd} or 1^{st} century B.C.) at Tralles in Asia Minor."[1] This example is mentioned to show the simplicity of ancient music, scale, harmony, lyrics, notation and rhythm. There is no melodic scale or key. Instead, modes are used. The rhythm is not a strict pattern and there is no harmony. One melodic line with arbitrary note progressions makes up this short composition. The lyrics translated from Greek are "As long as you live, be lighthearted. Let nothing trouble you.

[1] J.A. Westrup and F.L.I. Harrison, *The New College Encyclopedia of Music* (New York: W.W. Norton & Company, Inc., 1981), 494.

Life is only too short, and time takes its toll."[2] These lyrics are neither religious nor secular, but supposedly it is a song of a husband to his deceased wife. It is pretty evident that this is a simple song.

Two instruments were used in Greek music, the aulos and the lyre. The aulos was "a double-reed instrument, the most important wind instrument of the ancient Greeks."[3] The lyre was the "instrument of the ancient Greeks, Assyrians, and Hebrews. It was a simpler form of kithara, having a body made of tortoise shell or wood, and two horns or wooden arms joined by a cross bar; it had the same number of strings, varying from three to twelve."[4] The Greeks regarded music as being of divine origin and a gift to humankind. According to Greek mythology, the earliest "practitioners were gods and demigods, such as Apollo, Amphion, and Orpheus."[5] Plato, the Greek philosopher, wrote in his book, *The Republic,* to Benjamin Jowett stating, "Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything."[6] According to Greek mythology, "music had magic powers: people thought it could heal sickness, purify the body and mind, and work miracles in the realm of nature."[7] Both Plato and Socrates agreed that only mentally well-balanced students should be taught the art of

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[2] Claude V. Palisca, *Norton Anthology of Western Music, 4th ed.* (New York: W.W. Norton & Company, Inc., 2001), 1.

[3] J.A. Westrup and F.L.I. Harrison, *The New College Encyclopedia of Music* (New York: W.W. Norton & Company, Inc., 1981), 47.

[4] Ibid., 333.

[5] Donald Jay Grout and Claude V. Palisca, *A History of Western Music, 4th ed*. (New York: W.W. Norton & Company, 1988), 23.

[6] Benjamin Jowett, *The Republic of Plato, Book III* (Oxford: Clarendon Press, 1888), 88.

[7] Donald Jay Grout and Claude V. Palisca, *A History of Western Music, 4th ed*. (New York: W.W. Norton & Company, 1988), 3.

music. If the student is mentally ill, his art will cause his hearers to be ill as well, but the mentally healthy student will have healthy influence on his hearers.[8] Music directly imitates the passions or states of the soul…when one listens to music that imitates a certain passion, he becomes imbued with the same passion; and if over a long time he habitually listens to music that rouses ignoble passions, his whole character will be shaped to an ignoble form.[9] They realized music could be beneficial but also dangerous. Even though music was primarily used in worship, whether worshipping God or Baal, nature, love or beauty, good music played by mentally ill performers could subconsciously lead listeners into a mentally ill state where the mind could be controlled against the will of the listener. These beliefs about the power of music to influence a person's mental and/or moral state were taken very seriously.

Ancient Rome had taken the art of music from Greece; however, they began to alter the instruments. "The Roman version of the aulos, *tibia,* occupied an important place in religious rites, military music, and the theater. Several brass instruments were prominent."[10] The lyre developed into harp, viola de gamba, violoncello, double bass, viola and violin. From the aulos evolved the recorder, flute, oboe, clarinet and bassoon. "From the valve-less brass instruments came three-valve instruments that could produce sound in every key and fast chromatic scales. Those brass instruments that were born

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[8] Donald Jay Grout and Claude V. Palisca, *A History of Western Music, 4th ed*. (New York: W.W. Norton & Company, 1988), 7-8.

[9] Donald Jay Grout and Claude V. Palisca, *A History of Western Music, 4th ed*. (New York: W.W. Norton & Company, 1988), 7-8.

[10] Ibid., 23.

during the Roman Empire included the trombone, French horn, trumpet and tuba."[11] Music was a well-respected and practiced art in Greece and Rome. The person who had knowledge of music was regarded as a cultured person. During the Roman Empire, which includes the first two centuries of the Christian era, music played just as an important part of culture as architecture, philosophy, and new religious rites did. During the Roman Empire, popular virtuosos were brought in from the Hellenistic world and performances and festivities were organized with large choruses and competitions. Many of the emperors were patrons of music, among them "Nero even aspired to personal fame as a musician."[12] Musicians often enjoyed privilege and status in this society.

Having basic knowledge of ancient Greek and Roman music is helpful in order to better understand the church's strong reactions to secular influence on sacred music. Music with its styles, festivities, rhythms and modes made its way from Greece and the mixed Oriental-Hellenistic societies into the newly organized Christian Church. The Church tried to control the use of music. As step one, the church rejected certain aspects of ancient musical life. The church did not allow the cultivation of music purely for enjoyment as an art. Tied in with enjoyment as an art, the church rejected "the forms and types of music connected with the great public spectacles such as festivals, competitions, and dramatic performances, as well as the music of more intimate convivial occasions, not so much from any dislike of music itself as from the need to wean the increasing

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[11] K Marie Stolba, *The Development of Western Music; A History,* 2nd ed. (Madison: Brown & Benchmark, 1994), 17.

[12] Donald Jay Grout and Claude V. Palisca, *A History of Western Music, 4th ed*. (New York: W.W. Norton & Company, 1988), 23.

numbers of converts away from everything associated with their pagan past. This attitude even led at first to a distrust of all instrumental music."[13]

At first, it was believed that Christians imitated the worship services of the Jewish synagogue, but scholars today agree that early Christians actually avoided imitating Jewish services. They have done so to draw attention to the distinct character of their beliefs and rituals. However, one similarity was the singing of Psalms during the eve of Passover. Further investigation reveals the parallels that exist between the Temple sacrifice and the Christian Mass. As the Christian Church began to spread from Jerusalem through Asia Minor and into Europe and Africa, diverse musical elements from those regions began to make their way into the Church. For example, the churches and monasteries in Syria developed psalm singing and hymn singing. This practice made its way from Syria through Byzantium to Milan. It is here where the earliest hymn singing is founded in the year 112 A.D. thus leading to the strophic type of singing called *kontakion,* or poetic elaboration on a biblical text. Rome became the central authority in musical development. It was here that the Western Church was increasingly Romanized. When Rome falls and Western Europe is born, musical influences develop in diverse places and cultures such as the Lombards, Franks, Goths and so on. However, the commonly used name for this strophic style of music is *chant,* which is defined as "music which is sung in accordance with prescribed ritual or tradition; in particular, the unaccompanied vocal music used for the services of the Christian church, in the Anglican

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[13] Donald Jay Grout and Claude V. Palisca, *A History of Western Music, 4th ed*. (New York: W.W. Norton & Company, 1988), 24.

church used only of the music to which the psalms and canticles are sung."[14] Since Rome is the center for music development, Western Music is linked with the music of the Roman Catholic Church.

Gregory the Great who was born around 540 CE and served as pope from 589 to 604 was a very influential pope not only in Rome, but also in Great Britain and surrounding countries. He successfully reformed Roman authority, worked in international and local politics, developed a welfare system, tax system, law and faith. Gregory was in favor of conformity in styles of worship. "The differing Latin liturgies (Mozarabic, Gallican, Ambrosian, Celtic) were gradually absorbed into the Roman Church, with an inevitable effect on the melodies that characterized them"[15] Since music was not written down during his time, musicologists have had a difficult time pinpointing the exact changes Gregory made to the liturgical structure, but nonetheless, he is the one credited with the changes made to the Roman liturgy. Gregory's influence was so significant that eventually the chants referenced above became known as Gregorian chants.

"Not only was the church vital in preserving music through the so-called Dark Ages, it was the center of activity of the community. The music of the church was an integral part of lay life; chants of the church were sung outside its walls and frequently served as the basis for secular songs."[16] Although, ecclesiastical chants were monophonic

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[14] J.A. Westrup and F.L.I. Harrison, *The New College Encyclopedia of Music* (New York: W.W. Norton & Company, Inc., 1981), 114.

[15] Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Minneapolis: Fortress Press, 2003), 32.

[16] K Marie Stolba, *The Development of Western Music; A History,* 2nd ed. (Madison: Brown & Benchmark, 1994), 31.

and without instrumental accompaniment, in light of music's growing popularity in the church, the Roman Catholic Church developed the order of Mass, a "setting of the Ordinary,"[17] This Mass contained five major parts, (1) *Kyrie eleison, Christe eleison,* Lord have mercy, Christ have mercy, (2) *Gloria in excelsis Deo,* Glory be to God on high, (3) *Credo in unum Deum,* I believe in one God, (4) *Sanctus, Sanctus, Sanctus,* Holy, Holy, Holy, and (5) *Agnus Dei, qui tollis peccata mundi: miserere nobis,* Lamb of God, who takest away the sins of the world; have mercy on us. This Mass is an example of a shift in church music from being simplistic to becoming more compositionally complex.

Composers began to improvise on these basic five components of the Mass and introduced other melodic lines, melisma and variations. A woman by the name of Hildegard of Bingen founded the convent in Rupertsberg, Germany. She wrote not only music for the Mass, but in 1151 wrote a musical play, *Ordo virtutum,* The Virtues, for entertaining purposes only. Around 1100 music began to evolve from one melodic line of chant to a new form called *organum,* "a method of composition used in the several stages of medieval polyphony"[18] where the melodic line was sung by the majority of singers and fewer singers would sing mostly note-against-note above the chant. From organum, the composition of polyphonous was increasing where a second voice either harmonized the chant above or below range or held longer notes while the melodic line continued. As harmonic progressions began to develop, composers were ready to expand the choral range as well. There was a move from writing chants with one melodic line to writing motets for two parts and three parts. In this earlier development of music, when

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[17] J.A. Westrup and F.L.I. Harrison, *The New College Encyclopedia of Music* (New York: W.W. Norton & Company, Inc., 1981), 345.

[18] Ibid., 398.

instruments were used to play along with singers, they only played what the singers sung. In other words, the instruments did not accompany the singers, but played along with them. Eventually, this would change too.

Guillaume de Machaut, canon of Rheims and of St Quentin, spent much of his time writing poetry and music. "In spite of his holy orders and with a few notable exceptions, his creative energies were devoted to writing long, elegant and sophisticated love-poems, some of which he set to music. Some of the love-lyrics he wrote in his sixties were inspired by his relationship with a nineteen-year old girl."[19] His rebellion towards the church began when he started to blend secular themes with sacred.

As music develops into the Renaissance period, the church not only feels threatened by new styles of music coming from composers, but also the religious reformers opposed to the Roman Catholic Church. However, before the reformers are introduced into the picture, we will look at how the church reacted to inventions of a contemporary composer named Claudio Giovanni Antonio Monteverdi.

Monteverdi was born in Cremona in 1567 to a doctor. His musical talents earned him a job as violist in service to the Duke of Mantua. Later, in 1612, he became *maestro di cappella,* chapel master at St. Mark Church in Venice. In 1632, Monteverdi was ordained as priest. He wrote many compositions for church and for secular entertainment purposes as well. In the meantime, the invention of instruments also evolved and bowed instruments appeared such as the violin and viola de gamba. Somewhere around 1638, Monteverdi invented a new technique of playing for string instruments. He called this new technique, *pizzicato,* plucked. Monteverdi instructed the players to pluck the string

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[19] Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Minneapolis: Fortress Press, 2003), 54.

with two fingers from the right hand while they hold on to the bow. When this technique was introduced in church, condemnation was proclaimed upon Monteverdi as being devil possessed and his inspirations coming from evil angels. This condemnation did not stop the great composer and inventor from continuing to explore the possibility of his instruments and inventing another new technique, this time, for bowed instruments called *tremolo,* "the quick and continuous reiteration of a single pitch. It is produced by a rapid up-and-down movement of the bow."[20] When this new technique was introduced in church, Monteverdi was literally pulled out of the church and condemned of being the devil himself. Needless to say, the church did not seem willing to accept anything new from these composers.

Composers were not the only threat to church music. The reformers across Europe were also posing a threat to the conservative Roman Catholic Church. Andrew Wilson-Dickson commented about John Wycliffe, "it seems surprising that he died in his own parish of Lutterworth in Leicestershire with his head still on his shoulders (in 1384)."[21] Wycliffe was an Oxford scholar and theologian who boldly attacked and condemned the sale of indulgences and the doctrine of transubstantiation. As he boldly believed people ought to read the Bible in their own language, he translated the Bible into English, but also sought to reform music in its worship format. He described the church music of his time with very strong language.

> "In the old days, men sang songs of mourning when they were in prison, in order to teach the Gospel, to put away idleness, and to be

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[20] Don Michael Randel, *The New Harvard Dictionary of Music* (Cambridge: The Belknap Press of Harvard University Press, 1986), 868.

[21] Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Minneapolis: Fortress Press, 2003), 55.

> occupied in a useful way for the time. But those songs and ours do not agree, for ours invite jollity and pride, and theirs lead to mourning and to dwelling longer on God's Law. A short time later vain tricks began to be employed – discant, contre notes, organum and boquestus…which stimulate vain men more to dancing than to mourning…When there are forty or fifty in a choir [sic!], three or four proud and lecherous rascals perform the most devout service with flourishes so that no one can hear the words, and all the others are dumb and watch them like fools."[22]

The Roman Catholic Church needed to make a decision about how to handle Wycliffe's writings that encouraged the transformation of worship, doctrine, music and liturgy. A series of harsh and severe actions followed against Wycliffe. Although he died of natural causes on December 30, 1384, he was still declared a heretic years after his death on May 4, 1415 at the Council of Constance. According to historian John Foxe, fourty-four years after Wycliffe's death, in 1428, Pope Martin V gave the order to have Wycliffe's corpse exhumed and burn it. His ashes were thrown into the River Swift. Clearly, the church was intent on sending a message to other potential offenders.

Dickson called the theological Reformation process taking place in the Renaissance, but when it came to music, liturgy and worship, he referred to it as "a rebirth which challenged and undermined the cosmology of the Middle Ages…The church, its music and liturgy, was on the brink of profound transformation."[23] Changes, transformation, and rebirth were taking place simultaneously in different parts of Europe. Wycliffe began his rebellious transformation in England. Then, Jan Hus, inspired by Wycliffe's writings, began reformation in Bohemia; Erasmus Roterodamus in Rotterdam; and Martin Luther in Germany. Others would follow much to the church's displeasure.

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[22] John Wycliffe, *Sermon on the Feigned Contemplative Life* (London: Hope Pub Co, 1967), 105.

[23] Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Minneapolis: Fortress Press, 2003), 58.

The invention of the printing press by Johannes Gutenberg around 1438 was to the church's disadvantage during this controversy. The printing press aided in the growing ease of the dissemination of new music and new techniques for instrumentalists. The new hymnals by Martin Luther were printed at an alarming rate and spread all over Germany within a very short period of time. Although Luther was very familiar with the traditional Gregorian chant, he composed mostly in the polyphonic style of the time. According to Dickson, "in common with the ancient Greeks, [Luther] knew the power of music, for good and ill."[24] Concerning the power of music, Luther himself wrote, "Next to the Word of God, music deserves the highest praise. She is a mistress and governess of those human emotions…which control men or more often overwhelm them…Whether you wish to comfort the sad, to subdue frivolity, to encourage the despairing, to humble the proud, to calm the passionate, or to appease those full of hate…what more effective means than music could you find?"[25] Luther affirmed the same beliefs of music's power to influence and even shape people. However, Luther was compelled to use this power for God's kingdom instead of shunning it like other leaders in the church. Although, he received strong criticism from the Roman Catholic Church, Luther encouraged people to sing and to embrace sacred music that had become so controversial.

> "That singing hymns is good and acceptable to God is, I think, known to every Christian; for everyone is aware not only of the example of the prophets and kings in the Old Testament who praised God with song and sound, with poetry and psaltery, but also of the common and ancient custom of the Christian church to sing Psalms. St. Paul himself instituted this in I Corinthians 14 and exhorted the Colossians to sing spiritual songs and Psalms heartily

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[24] Andrew Wilson-Dickson, *The Story of Christian Music: From Gregorian Chant to Black Gospel* (Minneapolis: Fortress Press, 2003), 60.

[25] Friedrich Blume, *Protestant Church Music* (London: Victor Gollancz, 1975), 10.

> unto the Lord, so that God's Word and Christian doctrine might be instilled and implanted in many ways.
> Therefore I, too, in order to make a start and to give an incentive to those who can do better, have with the help of others compiled several hymns, so that the holy Gospel which now by the grace of God has risen anew may be noised and spread abroad."[26]

Thus, Martin Luther himself is a champion of using music within the church to praise God, spread the Gospel, and as an evangelistic tool to be used in other countries. He not only encouraged, but also wrote and compiled several hymns for that purpose. The hymns of Luther were so influential that the "German Jesuit Adam Contzen lamented in 1620 that – from the Jesuit point of view – Martin Luther had destroyed more souls with his hymns than with all his writing and preaching."[27] Martin Luther printed the Wittenberg Hymnal that caused much controversy in Germany.

Robert Scribner believes that music during the time of Reformation was nothing more than a prominent means for propagating Reformation ideas. Christopher B. Brown states, "Lutheran hymns proved an effective means of spreading Evangelical ideas."[28] Brown continues to make a very important statement that fits in perfect harmony with the music ministry at Nehemiah Partners in Sandusky, OH, "many of the early Lutheran hymn melodies sound far more like dance tunes than dirges, with their leaps and syncopated rhythms – features that already in Bach's time had begun to be suppressed. Though there is scant truth to the canard that Luther adopted the melodies of the tavern

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[26] Martin Luther, *Geystliche Gesangk Buchleyn* (Wittenberg, 1524), LW53:315-316.

[27] Christopher Boyd Brown, *Singing the Gospel; Lutheran Hymns and the Success of the Reformation* (Cambridge: Harvard University Press, 2005), 1.

[28] Ibid., 9.

for his hymns."[29] Although, this music was up for debate, the comment by Christopher Brown that Lutheran hymns proved effective in reaching people was evidence to the reformers that God was moving through this music.

John and Charles Wesley worked together in writing new hymns. John often edited the hymns Charles wrote and even corrected its theological mistakes. For example, Charles wrote a hymn entitled, *Written for Midnight.* Before publication, it was given to John for editing who noticed one of the lines stated, *Since Death alone confirms me His.* John wrote a "big emphatic 'NO!'" on Charles' manuscript."[30] The hymns and poetry Charles Wesley had written were personal experiences and struggles he felt during his ministry. For example, Charles has published a hymn under the title *An Hymn for Seriousness* in the work *Hymns and Sacred Poems* that shares his spiritual state during his Georgia ministry. John R. Tyson suggests that this poem was to be autobiographical.[31] Charles continued to write songs based on his experiences, such as the hymn he wrote on May 23, 1738 that was for his evangelical conversion celebration.[32] After he was called to be an evangelist in 1738, his musical compositions began to serve as an evangelistic tool for the early Methodists. Tyson recorded about the later works of Charles, "His

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[29] Christopher Boyd Brown, *Singing the Gospel; Lutheran Hymns and the Success of the Reformation* (Cambridge: Harvard University Press, 2005), 19.

[30] John R. Tyson, *Assist Me to Proclaim; The Life and Hymns of Charles Wesley* (Grand Rapids: William B. Eerdmans Publishing Company, 2007), 26.

[31] Ibid., 34.

[32] Ibid., 48.

open-air, spontaneous evangelism and his gospel hymns were married together to form an effective tool for challenging people to live holy lives."[33]

As music in Europe was evolving, despite the Roman Catholic Church's effort to remain faithful to traditional music, music in Africa was also taking shape towards a different direction. While European music emphasized a balanced importance between melody, harmony, rhythm, instrumentation and lyrics, African music seemed more emotionally charged with an emphasis on rhythm as it pertained to the overall feeling being conveyed. African rhythm was more complex than European rhythm. While European rhythm focused on one simple rhythm at a time per musical piece, African rhythms overlapped each other in as much as two, three or four rhythms simultaneously while instrumentation was very basic or next to nothing. The melodic line was also very basic, if there was any at all, and African traditional music embraced the belting of words instead of the more reserved European style of singing.

In the United States, these two styles of music have met and a process of amalgamation has begun. European music was brought over by settlers fleeing religious persecution in Europe while African music was brought over by slaves.[34] The amalgamation began in New Orleans. New Orleans music history and traditions including Jazz, funeral dirges, gospel brunch, and Congo Square are some examples.[35] "The fact is, many of the distinctive practices and experiences that inform the black church and its

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[33] John R. Tyson, *Assist Me to Proclaim; The Life and Hymns of Charles Wesley* (Grand Rapids: William B. Eerdmans Publishing Company, 2007), 71.

[34] "How the Slave Trade Affected Music: an Introduction," Sound Junction, accessed on October 3, 2013, http://www.soundjunction.org/howtheslavetradeaffectedmusicanintroduction.aspa.

[35] "Music History," NewOrleansOnline, http://www.neworleansonline.com/neworleans/music/musichistory (accessed 3 October 2013).

worship today have been passed on from generation to generation by the spiritual ancestors who were brought on the Middle Passage from Africa."[36]

African slaves in the new world used music not only as a tool of evangelism to keep their faith and heritage strong, but also, as it became, a deeper a part of life. In his book, Peter Randolph describes a "hush harbor":

> "Not being allowed to hold meetings on the plantation, the slaves assemble in the swamps, out of reach of the patrols. They have an understanding among themselves as to the time and place of getting together. This is often done by the first one arriving breaking boughs from the trees and bending them in the direction of the selected spot. Arrangements are then made for conducting the exercises. They first ask each other how they feel, the state of minds, etc. The male members then select a certain space, in separate groups, for their division of the meeting. Preaching in order, by the brethren; then praying and *singing all around,* [italics applied] until they generally feel quite happy."[37]

These hush harbors were a safe haven and a creative space for the slaves to develop a sense of faith in their own community. The feelings that were generated here must have been very powerful, and it was not coincidental that singing was a significant component to this communal gathering of uplift, worship and exhortation.

Classical composers such as George Gershwin, Aaron Copland, John Adams, John Cage, Samuel Barber, and others experimented with African syncopation and augmented chords that eventually lead to certain Big Band and Jazz styles. The size of the orchestra shrunk immensely form the large European Symphony Orchestra. On the other hand, percussion dominated songs began to evolve with just one instrument playing the bass, another playing chords and perhaps one saxophone filling in while the singer

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[36] Pedrito U. Maynard-Reid, *Diverse Worship: African-American, Caribbean & Hispanic Perspectives* (Downers Grove: Inter Varsity Press, 2000), 4.

[37] Ibid., 54.

sung a very basic and limited melodic line. The drum set did not play the complex African rhythm, but it did shift accent from the natural beat of the Universe of one and three to off beats two and four. This over emphasized rhythm in offbeat pattern, made way for music to go into a completely different direction where its subconscious power could be used to hypnotize listeners.

In the past, Philosophers were aware of the power music has as mentioned earlier. If music has healing power, as Saul knew when he hired David to play his lyre for him, it must be concluded that it also has decaying powers. Musicologists, Donald Grout, Andrew Wilson-Dickson and K Marie Stolba, music therapists, Dr. Jen Klich in particular, and theologians, Louis Torres and Samuele Bacchiocci, have further explored the effect of music upon the human body and mind in the 20th century. One huge turn that causes much danger and decay in the new style of Rock-n-Roll is the technique of *backmasking.*

"Backmasking is a recording technique in which a sound or message is recorded backward on to a track that is meant to be played forward. Backmasking is a deliberate process, whereas a message found through phonetic reversal may be unintentional. The Beatles, who used backward instrumentation on their 1966 album, Revolver, popularized Backmasking. Back masking has become a tool to use in order to have music serve as an evangelistic tool. The new music style is geared to target young people, especially teenagers. Artists have since used backmasking for artistic, comedic and satiric effect, on both analogue and digital recordings. The technique has also been used to censor words or phrases for "clean" releases of explicit songs."[38]

[38] Mark Sullivan, "More Popular Than Jesus': The Beatles and the Religious Far Right," *Popular Music,* vol. 6, no. 3 (1987): 313-326.

Although David over and over called his people to praise the Lord and bless His name through music by singing and/or playing musical instruments, in the 1950s musicians changed course from praising God or singing about nature and love songs to worshipping Satan. “The backwards playing of records was advised as training for magicians by occultist Aleister Crowley, who suggested in his 1913 book that an adept “train himself to think backwards by external means,” one of which was to “listen to phonograph records, reversed.”[39] It created chaos in the American families as more and more young people were drawn to this new type of music without knowing or realizing its dangers. The term itself, *rock-n-roll,* according to Morgan Wright, “was originally a nautical term which has been used by sailors for centuries. It refers to the rock (fore and aft motion) and roll (sideways motion) of a ship. The expression can be found in English literature going back to the 1600's, always referring to boats and ships. The term entered black spiritual music in the 1800's:

> We've been rockin' an' rolling in your arms,
> Rockin’ and Rolling in your arms
> Rockin’ and Rolling in your arms
> In the arms of Moses.[40]

Now, here is the origin of rock and roll music. Before 1947, the main body of music that uses the term "rocking" is Negro Spirituals. Some song titles are "Rock my soul in the bosom of Abraham," "Rock me Jesus," "Rock me in the cradle of Thy love," "Rock me Lord," and "Rock Daniel," which date back to the late 19th century. "Rocking" was a term used by African Americans for the rapture they experienced at certain religious events, and the term also referred to the powerful rhythm found in the music that

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[39] Aleister Crowley, *Magick in Theory and Practice* (Newburyport: Red Wheel/Weiser, 1913), 64.

[40] http://www.hoyhoy.com/dawn_of_rock.htm (accessed 17 February 2014).

accompanied that religious experience. At the same time, black secular musicians were using the term for either dancing or sex, or both."[41]

Musicians knew of its effect and power because they used it in order to avoid punishments, fines and/or sanctions. Geraldo Rivera began a TV talk show in 1987 under his first name *Geraldo.* During the course of one episode, Geraldo investigated a very sensitive topic where priests from the satanic church were invited to talk about the connection of satanic worship, heavy metal and teenage suicide. The show was entitled, *Devil Worship: Exposing Satan's Underground.* It aired on October 22, 1988.[42] Geraldo was trying to prove some music groups like Metallica, Black Sabbath, Slayer, Judas Priest, Motley Crue, KISS, Led Zeppelin, and others were openly professing to be Satan worshippers and/or performing satanic rituals before their concerts. Those rituals included but were not limited to drinking blood, shooting up cocaine, and wearing the pentagram pointing down instead of up with or without a goat head in it. One example is Ozzy Osbourne, who openly professed to be a Satan worshipper. Another was Jimmy Page, lead guitarist of the group Led Zeppelin who lived in the house of the late Aleister Crowley.[43] Aleister Crowley was a British philosopher and occultist. He was a ceremonial occultist, practiced black magic, and was responsible for founding the

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[41] "Dawn of Rock," HoyHoy.com, accessed on February 17, 2014, http://hoyhoy.com/dawn_of_rock.htm (accessed 17 February 2014).

[42] "The Geraldo Rivera Show Devil Worship: Exposing Satan's Underground," http://www.imdb.com/title/tt1136645 (accessed 3 October 2013).

[43] "The 10 Wildest Led Zeppelin Legends, Fact-Checked," Rolling Stone, http://www.rollingstone.com/music/lists/the-10-wildest-led-zeppelin-legends-fact-checked-20121121/jimmy-page-once-owned-aleister-crowleys-former-home-19691231 (accessed 3 October 2013).

religion of Thelema.[44] While Jimmy Page lived in Crowley's old house he tried to contact the dead through rituals described by Crowley and also performed satanic rituals in his basement. This pointed to the negative impact of music and would support the church's position not to mix the secular with the sacred.

Crowley's philosophy and drug addictions influenced other singers and groups in the rock-n-roll and heavy metal industry. "The Beatles included him as one of the many figures on the cover sleeve of their 1967 album *Sgt. Pepper's Lonely Hearts Club Band,* where he is situated between Sri Yukteswar Giri and Mae West. Jimmy Page was more intently interested in Crowley. Despite not describing himself as a Thelemite, Page was still fascinated by Crowley, and owned some of his clothing, manuscripts and ritual objects. During the 1970s, Page bought Boleskine House, which appearsed in the band's movie *The Song Remains the Same.*

On the back cover of the Doors album entitled *13,* Jim Morrison and the other members of the Doors are shown posing with a bust of Aleister Crowley. Heavy metal musician Ozzy Osbourne released a song titled *Mr. Crowley* on his solo album *Blizzard of Ozz,* while a comparison of Crowley and Osbourne in the context of their media portrayals can be found in the *Journal of Religion and Popular Culture.*[45]

The music industry took a different turn when such musicians began talking about their concerts as worshipping the devil or welcomed their audience to Satan's sanctuary, as they called it. Within only about twenty years of music evolvement, it changed so much that the groups did not have to use back masking to get their messages across, they

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[44] Aleister Crowley, *The Confessions of Aleister Crowly: An Autohagiography* (New York: Arkana, 1989), X.

[45] Gary Crowley, *Band Explosion*, (1991), retrieved on June 19, 2011.

were allowed to share their satanic messages openly. Below is a sample from the repertoire of a heavy metal band called *Motorhead.* One of their songs entitled *Don't Need Religion,* was recorded in 1992:

> Don't need no blind belief
> Don't need no comic relief
> Don't need to see the scars
> Don't need Jesus Christ Superstar
> Don't need no Sunday Television
> Bet your life you don't need religion
> Don't need no time for prayer
> Don't save no knee-pads for me up there
> If your head's alright, ya don't need
> binoculars to see the light.[46]

This rebellious type of music under rock-n-roll has brought about changes in the Christian arena as well. According to Robert S. Ellwood, Jr., "Young people in considerable numbers [are] rejecting both conventional Christianity and 'counter culture' religions to take up with evangelical Christianity. Incense and soft chants to Krishna or Buddha [give] place to the sawdust and joyous hallelujahs of frontier-type camp meetings."[47]

Arthur Blessitt, "at the age of seven, he accepted Christ at a revival meeting. In the late 1960s Blessitt began evangelizing to the youth of Hollywood, California. There he became known as the 'Minister of Sunset Strip.' Blessitt preached to hippies, Hells Angels, runaways, drug addicts, teen prostitutes, flower children, would-be actors, and rock stars. In March 1968, he opened a coffee house called *His Place* in a rented building next door to a topless go-go club. It was there that he first made a big cross to hang on the

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[46] "Don't Need Religion," Motorhead, accessed on October 3, 2013, http://www.sing365.com/music/lyrics.nsf/Don't-Need-Religion-lyrics-Motorhead/D04Cd4168806725948256C55000C55DF (accessed on 3 October 2013).

[47] Robert S. Ellwood, Jr., *One Way: The Jesus Movement and Its Meaning* (Englewood Cliffs: Prentice-Hall, Inc., 1973), ix.

wall of the building on the inside. He started carrying the cross on Sunset Strip from time to time."[48] According to Blessitt, there were at least 500,000 runaways annually during the late 60s and 70s. During the same years, "church attendance in the U.S. fell from 49% to 40%...the press talked of drugs, eastern religions, and the "death of God."[49] Although the Jesus movement was enthusiastically reaching out to hippies, drug addicts, eastern religion converts, the number of converts back to organized religion "was less than one half of 1 percent of the U.S. population and would not be enough to modify the declining church attendance figure of 1 percent a year."[50] As young people were drawn to rock concerts where they experienced sexual adventures, drug use, dancing and "trips" into Eastern religious experiments, Larry Norman played music with themes as *Jesus rock,* where he would try to "make a bridge from that world to the Jesus movement."[51] The Jesus movement was not an organized religious group or movement, but different denominations reacted in different ways to reach out to these run-aways, hippies, drug addicts, flower children, etc. For example, evangelical ministers would open a coffeehouse. One was called *The Living Room* in San Francisco; a Congregational minister opened another one called *Bread and Wine*; and the *Salt Company Coffee House* was opened in Hollywood and supported by the Hollywood Presbyterian Church. At the Salt Company Coffee House, the "décor and music typical of the Salt Company is country-western rather than psychedelic and rock. Evenings at the coffeehouse present

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[48] "Life Lessons A-Z," Arthur Blessitt, http://www.blessitt.com/LifeLessions_A_Z/Master_Tab_Page1.html (accessed 17 February 2014).

[49] Robert S. Ellwood, Jr., *One Way: The Jesus Movement and Its Meaning* (Englewood Cliffs: Prentice-Hall, Inc., 1973), 7.

[50] Ibid., 8.

[51] Ibid., 22.

music with a Jesus slant combined with scripture and an evangelical appeal to listeners to declare their love for Christ made by a young, mod-dressed entertainer."[52]

According to Ellwood, "the great vehicle of the Jesus movement was music. The ability of Jesus rock and gospel melodies to generate rich, powerful feelings in a mood and emotion-oriented age has brought and held the movement together. It is largely music that has made the movement a part of pop culture, and it is the Jesus movement as pop culture that distinguishes it from what is going on in the churches."[53] A key figure in this Jesus movement in the late 60s and early 70s was Duane Pederson. Pederson founded the *Hollywood Free Paper,* a Christian paper that although was supposed to be underground, was distributed from coast to coast. Pederson was a former nightclub magician and Bible School dropout, but now a Christian, made a promise to God to enrich one million people by the end of 1971. He worked diligently by writing and circulating his paper in over 450,000 copies, holding outdoor evangelistic services and Christian rock concerts.[54] He used music as an evangelical tool.

Music was used as an evangelistic tool by secular rock and heavy metal groups to attract young people away from God, away from church and away from pure and moral laws. This project, as similar ministries during the Jesus movement, also use music as an evangelistic tool but to draw young people back to God, back to church, and back to a pure and moral lifestyle.

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[52] Robert S. Ellwood, Jr., *One Way: The Jesus Movement and Its Meaning* (Englewood Cliffs: Prentice-Hall, Inc., 1973), 59.

[53] Ibid., 64.

[54] Lowell D. Streiker, *The Jesus Trip: Advent of the Jesus Freaks* (Nashville: Abingdon, 1971), 45.

D. Bruce Hindmarsh wrote the following in his essay about the Swissair Flight 111 that was en route from New York to Geneva on the evening of September 2, 1998. Something went wrong with the plane and it suddenly plummeted 2,400 meters into the Atlantic Ocean off the coast of Nova Scotia, killing all 229 people on board. Many people hurried to the little village of Peggy's Cove including the Coast Guard, police, emergency officers and family members of passengers on the plane. "An army chaplain went to the water's edge and offered to pray with the grieving family of a nineteen-year-old California student. He led them in prayer, and then the family started to sing a hymn in four-part harmony, followed by "Amazing Grace." The chaplain noticed that the scene transfixed all the rescue workers and onlookers. He added, "Things like that were going on all day – amazing grace in the middle of incredible sorrow."[55]

Edith L. Blumhofer is the author of an essay entitled, *Fanny Crosby, William Doane, and the Making of Gospel Hymns in the Late Nineteenth Century.* In this essay, she makes the point that Crosby and Doane use music as an evangelistic tool to shape a "community of believers around the texts printed in the hymnal."[56] In her conclusion, Blumhofer quotes Crosby and Doane about a contemporary observation: "There is no surer road to popularity than to become the author of a popular tune that can be sung in church, Sunday school and home."[57] There is much evidence that this statement holds true just by looking at the popularity of Christian music today within mainstream society and the newer categories of "Christian Rap," "Christian Rock," "Christian Hip Hop,"

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[55] Mark A. Noll and Edith L. Blumhofer, *Sing Them Over Again to Me: Hymns and Hymnbooks in America* (Tuscaloosa: The University of Alabama Press, 2006), 3.

[56] Ibid., 169.

[57] Keith Watkins, "A Few Kind Words for Fanny Crosby," *Worship 51*, no. 3 (May 1977): 248-59.

"Christian Country," and so on. This positive power of music and its usefulness as an evangelical tool is also true in my local ministry context.

NPM is a ministry making a difference in North America. The NPM chapter located in Sandusky, Ohio is directed towards the needs of the children. It enlists children from the age of eight to the age of fourteen or when the student graduates from eighth grade. Once the student is enrolled in High School, he or she may come back as a volunteer to help young people go through the program. During the three days this ministry is open, children may come to receive tutoring help, sharpen their computer skills, do different activities, exercise physical education, and receive a free meal. There is an open area where students may get quiet reading time or visit Cinderella's closet where poor girls may dress up in donated prom dresses. When the idea was introduced to the NPM directors to train children to sing and play Christian music, it was wholeheartedly embraced. The children there have no financial means to buy musical instruments or to pay for private lessons. These lessons are offered for free. Since it is a Christian faith based ministry, it is open to prayer, to mention the name of God, and teachings about Christian values and morals. Every lesson is geared towards helping the children learn and develop musical skills and praising God for the gift of music and its positive power. Once the students accomplish learning to sing and play ten sacred songs, they will be invited to perform at the Sandusky SDA Church in a concert format with their mentor. The impact of music on these students alone is a witness to the ability for God to use music to reach people in a transformative way no matter what controversy has been generated around it in the church.

CHAPTER FOUR

THEOLOGICAL FOUNDATIONS

God may be approached through beauty. It is his beautiful character, beautiful creation, beautiful plan of salvation and the beauty of God allowing himself to be approached by his creations. It is through these aesthetics that the world may be reached for God. It is when one meditates on these theological aesthetics that he or she will truly realize the beauty and the artwork of the great master, God. This chapter will focus on analyzing the first two chapters of Genesis, which are regarded as God's Great Symphony of Creation, in order to examine God's beauty as it pertains to humanity.

Plato's idea that people experience certain things in the natural realm that are inherently true and good that transcend the natural, hence called transcendental, is a great launching pad for the premise that God may be approached through beauty. Indirectly, Plato identifies beauty as one of the transcendental. Plato argues that seeing forms and gaining knowledge about them is reaching beauty and knowledge of the beautiful. In this way, people are able to gain knowledge about God through manifestations of God's beauty in creation. Gesa Elsbeth Thiessen quotes Fyodor Dostoyevsky, a Russian essayist and philosopher, "with reference to Christ, that beauty will save the world."[1] The early church and leaders to the medieval times focused on the beauty of God, whether it is

[1] Gesa Elsbeth Thiessen, *Theological Aesthetic: A Reader* (Grand Rapids: William B. Eerdmans Publishing Company, 2004), 5.

defined as visions of God or the purification of the physical eye or the eye of the soul since only a purified eye or eye of the soul may behold the beauty of God.

This concept of the beauty possessing a transcendent quality applies to the arts as well. Even though music is used primarily in worship, whether worshipping God or Baal, nature, love or beauty, history shows that the beauty of music has a transcendental quality. Art regarding the beauty of God has been a part of the church since the beginning. In the fourth century, there is a battle within the Roman Empire regarding pagan works of art. Bishops such as Gregory the Great "[commands] that all statues of Roman antiquity be thrown into the Tiber. Drowning them in the Tiber, instead of baptizing them into the church, [is] evidence that Christ had defeated Caesar."[2] Early leaders and bishops believe all pagan (secular) art must be destroyed for the sake of clean religion. For example, "seventh-century Pope Boniface [exhorts] him to destroy all idols 'under the sign of the cross', the image of a new construction of social reality."[3] According to Giorgio Vasari, "Christians [do] not do this 'out of hatred for the arts, but in order to humiliate and overthrow pagan gods. Nonetheless their tremendous zeal [is] responsible for inflicting severe damage on the practice of the arts, which then [fall] into total confusion."[4] Based on these incidents, people certainly believe that the arts have a quality to point beyond what is natural. In the instance of the dumping of pagan works of art into the Tiber, this points beyond the natural to an ideological reality that Caesar's

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[2] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 11.

[3] Venerable Bede, *The Ecclesiastical History of the English People* (Oxford: Oxford University Press, 1994), 88.

[4] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 12.

empire has been brought down and that the Kingdom of Christ has been established. This line of reasoning is important as one considers God's beauty as it pertains to human experience.

A French Theologian and pastor during the Protestant Reformation, John Calvin, was strongly against the use of images, and presented challenges to the church surrounding the issue of sacred art. According to Calvin, no men could paint the God they had not seen because the human imagination is far more limited than the greatness and beauty of God. He wrote, "God has no similarity to those shapes by means of which people attempt to represent him…all attempts to depict him are an impudent affront...to his majesty and glory."[5] Calvin went as far as to call "the use of images idolatry."[6] The point needs to be made that Calvin was not against art itself. He believed that secular art, whether painting or sculpture had its place in secular places where people did not worship. He wrote, "All arts, sculpture and painting amongst them, come from God and can bring pleasure."[7] However, he was against such art to be displayed in the sanctuary.

This confusion and struggle remained a constant thorn in Christianity's side until the nineteenth-century. Nietzsche, a critic of Christianity, insisted, "that Christianity has always been anti-aesthetic and antagonistic to art in principle."[8] Mary Charles Murry also addressed this issue in her thesis "that early Christianity was aniconic, the patristic

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[5] John Calvin, *Institutes of the Christian Religion* II (Philadelphia: Westminster Press, 1960), 15-16.

[6] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 41.

[7] John Calvin, *Institutes of the Christian Religion* II (Philadelphia: Westminster Press, 1960), 16.

[8] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 17.

evidence we have on art and Christianity was compiled by the Byzantine state in order to combat the use of icons in the church."[9]

However, some artists created their art as expression of their faith. One such artist was Rembrandt Harmenszoon van Rijn, a Dutch painter and etcher. He lived during the time of the most conservative Dutch Reformation period, the "most ultra-Calvinist of all reformed events, the Synod of Dort."[10] That did not stop Rembrandt from continuing to express his faith through his art, "went beyond it, leading it from earlier years of groping with the dichotomy of art and faith to the deeper understanding of art as an expression of faith."[11] According to John W. de Gruchy, "Christian theological aesthetics is, at its best, to ponder on the beauty that saves from the perspective of faith."[12] De Gruch goes a step further and makes the point that in order to see all that beauty of God in art, one must be "brought within the orbit of Christian faith and made subject to Jesus Christ."[13]

Going back to music, it is one art form that has always the power to bring people and pre-teens into the unseen beauty of God. German Reformer, Martin Luther states, "That it is good and God pleasing to sing hymns is, I think, known to every Christian."[14] For missional purposes, Luther compiled a new hymnbook to spread the Gospel abroad.

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[9] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 17.

[10] Tim Gorringe, "Rembrandt's Religious Art," *Theology,* 98 (1995): 15f.

[11] James R. Tanis, *Seeing Beyond the World: Visual Arts and the Calvinist Tradition* (Grand Rapids: Eerdmans, 1999), 16.

[12] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 101.

[13] Ibid., 102.

[14] Paul Zeller Strodach, *Luther's Works: Liturgy and Hymns, Volume 53* (Philadelphia: Fortress Press, 1965), 315.

Luther bases his theology of singing on the words of Apostle Paul as he counsels the church in Corinth to sing about Jesus Christ and nothing else. In his preface to the Wittenberg Hymnal, Luther explains that he has arranged the new hymns into four-part harmony to please the young people, "to wean them away from love ballads and carnal songs and to teach them something of value in their place, thus combining the good with the pleasing, as is proper for youth."[15] Luther realizes the need to reach the youth and how the church must come up with ways to make the Gospel attractive to them. It is his desire to see art, especially music used by every pious Christian in the "service of Him who gave and made them."[16]

For example, according to David Bentley Hart, an Eastern Orthodox theologian, philosopher and cultural commentator, "the music of Bach is ultimate Christian music."[17] The musical composition process of Johann Sebastian Bach is of much importance to ministers today. Among his famous works are the Two-part Inventions. Bach's intention is to open the eye of the player to the possibilities of inventing new variations while staying true to the main theme. This process of generating new variations is of crucial importance to ministers as culture changes, while, at the same time, remaining faithful to the theologies of the church. According to Bach, the possibilities of variations are endless as long as the pianist is creative. In his essay, *Created Beauty: The Witness of J.S. Bach,* Jeremy S. Begbie writes, "in sum, Bach seems far more intent on exploring the logic and potential of the musical material in hand than being driven by extramusical schemes of

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[15] Paul Zeller Strodach, *Luther's Works: Liturgy and Hymns, Volume 53* (Philadelphia: Fortress Press, 1965), 315.

[16] Ibid., 316.

[17] David Bentley Hart, *Beauty of the Infinite* (Michigan: William B. Eerdmans Publishing Company, 2004), 283.

organization."[18] The beauty in Bach's music is the element of surprise. The listener cannot guess what will happen next, but all variations fit in perfectly with the original theme. This is the beauty of Bach's music. Although Bach lived during the Baroque period, his music is still admired and studied by jazz musicians in the twentieth-century for its improvisational qualities. Begbie is right when he writes that there is a "danger of thinking of beauty in terms of *closed harmonies,* about the particularizing, proliferating ministry of the Holy Spirit, effecting faithful but unpredictable improvisations on the harmony achieved in Jesus Christ."[19] The beauty and desire of Bach's music has survived for 300 years and it is just as fresh today as it was back when the great master played it himself.

Music has the power to promote its listeners into imagining and visioning the beauty of God. Music has the power to "help us perceive and understand that vision more deeply and clearly."[20] Bach was a faithful Lutheran and he intentionally composed to the glory of God. In 1747, three years before his death, Bach joined a "learned group, the corresponding Society of the Musical Sciences."[21] One of the members of this group wrote, "God is a harmonic being. All harmony originates from his wise order and organization...Where there is no conformity; there is also no order, no beauty, and no perfection. For beauty and perfection consist in the conformity of diversity."[22] According

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[18] Jeremy S. Begbie, *The Beauty of God: Theology and the Arts,* ed. Daniel J. Treier, Mark Husbands and Roger Lundin (Illinois: InterVarsity Press, 2007), 36.

[19] Ibid., 38.

[20] Ibid., 39.

[21] Ibid., 41.

[22] Christoph Wolff, *Johann Sebastian Bach* (New York: W.W. Norton and Company, 2000), 466.

to Begbie, the music of Bach not only provokes us to imagine, but also creates "a subtle relationship between natural and artistic beauty."[23]

Gesa Elsbeth Thiessen makes the point that later in time song and poetry writers have regarded song and poetry writing as art forms with the desire to capture the beauty of God's love. For example, Thiessen mentions poet George Herbert who gives titles such as *Church Musick* to his poems; Nikolaus Ludwig von Zinzendorf und Pottendorf who writes one of the best known Christian hymns, *Jesus thy blood and righteousness*; and Charles Wesley who, in his lifetime, writes a multitude of hymns, where the praise of Christ's marvelous love is captured.[24]

Today, art is just as important and vital to worship as it was in the early church. According to a three-volume set printed by the United Church of Christ, "it is an aid to worship and a means of theological and spiritual formation."[25] When this happens, de Gruchy argues, "art enables the church to fulfill its ministry in society."[26]

In the twentieth century, art takes a turn when artists shift to abstract and conceptual art. Music is affected by these developments as well. According to Thiessen, arts play an important role in theological aesthetics. Since church attendance is decreasing at an alarming rate, theology and arts are being addressed in different forums. "Scholars, sub-departments, research centers within faculties and conferences are [all]

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[23] Jeremy S. Begbie, *The Beauty of God: Theology and the Arts,* ed. Daniel J. Treier, Mark Husbands and Roger Lundin (Illinois: InterVarsity Press, 2007), 43.

[24] Gesa Elsbeth Thiessen, *Theological Aesthetic: A Reader* (Grand Rapids: William B. Eerdmans Publishing Company, 2004), 157.

[25] United Church Press, *Imaging the Word: An Arts and Lectionary Resource, Volume 2* (Cleveland: United Church Press, 1995), X.

[26] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 213.

devoted to the theme."[28] For many of the educated middle class, especially in Europe, finding a museum or art gallery is their modern temple for spiritual nourishment and meditative experiences. Music is also being used as an art form to help people envision the beauty of God and experience the personal message of love that it brings.

De Gruchy makes a very interesting connection between the Sanctuary and the Public Square. As the two are separated over the years by bishops, reformers and leaders by holding sacred art within the church building and secular art in the public square, "we need to keep firmly in mind that the church is not a building but a believing, worshipping and witnessing community of people. It is this community, both corporately and individually, which represents the church in the world. Nonetheless, church buildings also visibly represent what the church stands for physically and symbolically linking sanctuary and the public square."[29] Of course, today, it must be taken into account that some believers do not worship in traditional church buildings, but have house churches, store-front churches, mobile churches, warehouse converted churches, and so on. Often, this causes blurred lines between the sanctuary and the public square. This presents an interesting challenge as to distinguishing between the sacred and secular. However, it also presents new opportunities for God's beauty to be witnessed in new ways.

The Nehemiah Partners project is not unfolding in a traditionally recognized church building, but a former school building that has been converted into a non-profit ministry. Adolescents worship God here through the art of music and come in contact

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[28] Gesa Elsbeth Thiessen, *Theological Aesthetic: A Reader* (Grand Rapids: William B. Eerdmans Publishing Company, 2004), 205.

[29] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 213.

with the theological aesthetic of God through this experience. In D. Bruce Hindmarsh account of the Swissair Flight 111 that was en route from New York to Geneva on the evening of September 2, 1998, he witnesses many grieving families at the scene as one can imagine. Then, in the midst of bereavement, one family starts to sing *Amazing Grace* in four-part harmony. This turns into a corporate time of worship as other families join in and they start to sing more hymns together. In this moment of tragedy and despair, the beauty of God's love hovers over these families and becomes clear in the people's worship out by the water's edge. This does not happen in a church but it does not matter. The power of music transcends any limitations that location may seem to impose.

De Gruchy makes the argument that "not all Christian art work [is] appropriate or acceptable in all Christian churches, or in all historical and cultural contexts, even though they are all dedicated to the worship of God revealed in Jesus Christ."[30] When cultural differences, ethnical practices or denominational rituals are taken into consideration, then the conclusion should be to respect the art that is uniquely distinct from one community to the next. Pie-Raymond Regamey makes the point that just because the artist is a non-believer or non-Christian it does not mean he or she cannot work for the church. A non-Christian artist may very well create a true sacred art because "a true artist is not a logician and it only requires a sacred character of the actual artistic creation."[31] Although the church's willingness to work with carefully selected non-Christian to produce sacred

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[30] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 232.

[31] Pie-Raymond Regamey, *Religious Art in the Twentieth Century* (New York: Herder and Herder, 1963), 190.

works of art could be an evangelical tool, this is not always perceived as beneficial arrangement with regard to preserving sacred trust.

According to the Vatican II Council, music is a very important art to be "preserved and cultivated with great care."[32] It was agreed that emphasis would be placed on the art of music by teaching music and musical activities in seminaries and every other gathering place in order for believers to learn to sing and play musical instruments to include them in the liturgical worship. Again, the power of music is recognized.

People, especially young people, are drawn to music that is easy to follow, pleasing to the ear, and catchy. In her essay *Fanny Crosby, William Doane, and the Making of Gospel Hymns in the Late Nineteenth Century,* Edith L. Blumhofer makes the point that Crosby and Doane use music as an evangelistic tool to shape a "community of believers around the texts printed in the hymnal."[33] In her conclusion, Blumhofer quotes Crosby and Doane about a contemporary observation: "There is no surer road to popularity than to become the author of a popular tune that can be sung in church, Sunday school and home."[34] Blumhofer, Crosby and Doane are among many who understand the theological significance of sacred music.

John and Charles Wesley worked together in writing new hymns. John often edited the hymns Charles wrote and even corrected its theological mistakes. A common example of this was when John corrected Charles' hymn entitled *Written for Midnight.*

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[32] *Vatican Council II: Constitutions, Decrees, Declarations,* ed. Austin Flannery (New York: Costello Publishing Company, 1996), 152.

[33] Mark A. Noll and Edith L. Blumhofer, *Sing Them Over Again to Me: Hymns and Hymnbooks in America* (Tuscaloosa: The University of Alabama Press, 2006), 169.

[34] Keith Watkins, "A Few Kind Words for Fanny Crosby," *Worship 51*, no. 3 (May 1977): 248-59.

Before publication it was given to John for editing who noticed one line in particular, "Since Death alone confirms me His." John wrote an emphatic "NO!" on Charles' manuscript.[35] In this regard, Wesley was wise. The way the line was written could send the message that Death is the key agent at work in sealing our relationship with God, which is grossly inaccurate from a Christian standpoint. Wesley could foresee this line creating confusion or misguiding people theologically so he had him change it before its publication.

Charles often wrote hymns based on personal experience and circumstance. On May 23, 1738, Charles wrote a conversion hymn that was sung the following night in "celebration of John Wesley's evangelical conversion."[36] According to Tyson, theologians debate about the actual hymn that was sung. Most theologians prefer *Where Shall My Wondering Soul Begin?* In 1738, ministry took a turn in Charles Wesley's life when he was called to become an evangelist. According to Tyson, Charles wrote a hymn regarding this new chapter in his life fifty years later. There was much turmoil during those fifty years. The people began to question the new beliefs, the Bishop of England began to question these new beliefs and practices, and, on June 19, 1739, Charles went to visit the Archbishop of Canterbury at Lambeth Palace. Through this experience, he wrote a hymn entitled, *Gamaliel's advice.* It became clear that his music took a turn as his ministry did. His music began to serve as an evangelistic tool for the early Methodists. Tyson recorded, "[Charles'] open-air, spontaneous evangelism and his gospel hymns were married together to form an effective tool for challenging people to live holy

[35] John R. Tyson, *Assist Me to Proclaim: The Life and Hymns of Charles Wesley* (Michigan: William B. Eerdmans Publishing Company, 2007), 26.

[36] Ibid., 48.

lives."[37] Charles Wesley was an excellent example for composers and performers today who sing about personal spiritual struggles and who use music as an evangelistic tool. People could relate to those personal struggles and would be inclined to join in such singing and praise. These hymns still resonate with people today.

At the Nehemiah House, children will be introduced to different styles and genres of music with varying instrumentations, melodic lines, harmonic progressions and rhythms to see which style is more appealing to their ears. Once the children choose the style that fits their culture according to their circumstance at home, it will be evident what lyrics and genres are attractive to them. The different styles include but are not limited to selections from the classical repertoire, Gospel, Jazz, Blues, Country, Bluegrass, and Rock-n-Roll. Different instrument choices will also be introduced to find out if children at the Nehemiah House react better to natural classical instruments such as the violin, trumpet, and clarinet, or electric instruments such as the electric guitar, bass guitar, synthesizer and electric drums. The experiment will continue to track the reaction of children to soft and natural rhythm of the classical repertoire or the loud and percussive rhythm of the drum set. Once these experiments have been conducted and the results are assessed, children will be taught and trained in the style and instrumentation of their preference with religious lyrics that are based on Christian values. Melodies will be borrowed from tavern tunes and rock songs just as Martin Luther and others have done, but the lyrics will be changed to teach Christian morals and values to introduce the children to God and God's divine loving character. The success of this project will be determined by the desire of the students at the Nehemiah House to praise God, to

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[37] John R. Tyson, *Assist Me to Proclaim: The Life and Hymns of Charles Wesley* (Michigan: William B. Eerdmans Publishing Company, 2007), 71.

continue being trained in the art of music, and their willingness to use their talents in church as worship leaders.

According to Irenaeus, God has revealed himself through his prophets, but men "who bear his Spirit and always await his coming"[38] also reflect God's character. God needs men today who are willing to bear his Spirit and be witness for the Kingdom. When such men fulfill their calling, adults and children are drawn to the beauty of God through an aesthetics based approach to theology. According to Nicolas Berdyaev, "in Christian art there is always a transcendental intention towards another world, towards an upsurge beyond the limits of the immanent world; there is romantic longing…Christian art does not leave us in this world, in beauty already finally attained, but leads us out into another world, with beauty beyond and outside the limits of this."[39] Theological aesthetics, the art and beauty of God are "that ultimate, objective ground, the splendor or glory of God"[40] that children must see and experience.

This study shows that there should not be an issue with using contemporary instrumentation and musical styles with its rhythms and harmonic progressions for this project or for musical use in church. Borrowed melodies from taverns or other secular songs are also acceptable as an evangelical tool because these melodies tend to be well known, they are catchy to the ear and people enjoy singing them. Music from different parts of the world should be welcomed and accepted in their original form. The Vatican II Council has voted that "the art of our own times from every race and country should also

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[38] Gesa Elsbeth Thiessen, *Theological Aesthetic: A Reader* (Grand Rapids: William B. Eerdmans Publishing Company, 2004), 17.

[39] Nicolas Berdyaev, *The Meaning of the Creative Act* (London: Victor Gollancz, 1955), 229.

[40] John W. de Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2003), 103.

be given free scope in the church, provided it bring to the task the reverence and honour due to the sacred buildings and rites."[41] The key is to permeate what is secular with the Gospel and not allow what is secular to contaminate the sacred.

Music had disappeared and was excluded from worship and church rites during the Reformation, but since has made its way back into the church. Today, it is the dominant art form in Protestant and Charismatic traditions. John Dillenberger writes, "beyond the ordinary level in which music seems to please us, the structure of music may also affect, address, stretch, confirm, trouble the depths of our being in ways no other discipline does, not because it is better but because it represents a unique sensibility, analogous to but not identical with other sensibilities."[42] As different types of music prevail in the church today, it draws people to its message. For the church, music with words is more effective than just instrumental music since the words are what convey Christian theology. Dillenberger explains that music combined with language has intelligibility, and for Christians this ability to communicate artistically should point to Christ.

Thiessen offers an excellent concluding thought for the consideration of theological aesthetics. "[E]specially contemporary art, will not only play an increasingly important role in theology but hopefully it will gain and regain its place and importance in church life, i.e. in places of worship. In opposition to the many destructive images that surround us, art, like theology, may yet offer something different, something life-giving

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[41] *Vatican Council II: Constitutions, Decrees, Declarations,* ed. Austin Flannery (New York: Costello Publishing Company, 1996), 157.

[42] John Dillenberger, *A Theology of Artistic Sensibilities: The Visual Arts and the Church* (London: Student Christian Movement, 1987), 247.

and life-affirming, a critical view of our existence, a call to change, a glimmer of hope, an anticipation of what may be and could be."[43] The Nehemiah Partners project shares Jesus' burden to draw children to God and has found the art of music to be a useful evangelical tool in doing so. The Nehemiah Partners are very excited about this opportunity to use music for God's glory while simultaneously making disciples for Christ of the youngest members of our community.

[43] Gesa Elsbeth Thiessen, *Theological Aesthetic: A Reader* (Grand Rapids: William B. Eerdmans Publishing Company, 2004), 249.

CHAPTER FIVE

INTEGRATION OF THEORETICAL FOUNDATIONS

WORK AND PRACTICAL MINISTRY

This chapter records the theoretical foundations for music ministry in Sandusky and how it integrates with practical ministry.

The ministry unfolds at NPM in Sandusky, Ohio where underprivileged children are taught to play a musical instrument and to develop their singing voices in order to become future music leaders in the church. For that purpose not only their musical skills are being developed but their relationship with God. As they grow in both the arts of music and spirituality, they will be introduced to Jesus Christ as their personal Savior and invited to a closer walk with Him through conversion and commitment to serve using their new talents.

This chapter will focus on the process of conversion, what it entails, what changes might be expected in their lives and what results it will bring forth. The Merriam Webster Dictionary defines the word *conversion* as a noun that is (1) "the act or process of changing from one form, state, etc., to another, (2) the act or process of changing from one religion, belief, political party, etc., to another."[1] "Religious conversion" is on the

[1] http://www.merriam-webster.com/dictionary/conversion (accessed 14 November 2013).

other hand described by Princeton.edu as "the adoption of a new religion that differs from the convert's previous religion."[2]

As the project at the NPM began, one of the first questions was the process of training and the methods used to accomplish that. What role will conversion play in the lives of students if they already do attend a church? How would their parents react to the idea of their child's conversion? The website mentioned earlier, Princeton.edu makes a distinction between *conversion* and *reaffiliation.* "Changing from one denomination to another within the same religion (e.g., Christian Baptist to Methodist, Muslim Shiite to Sunni, *etc*) is usually described as *reaffiliation* rather than *conversion*."[3] If some of the students are already attending a church and/or belong to a denomination with their parents, the challenge would become whether to proselytize the students into the new denomination by reaffiliation or (1) to invite them to serve as music leaders in the new denomination without a process of conversion, or (2) continue to train all students at the Nehemiah House equally, but invite only those students to serve who are not affiliated with a church or denomination. Nonetheless, conversion is deeper than leaving one religion for another or joining one religion for a purpose.

The French sociologist Daniele Hervieu-Leger specializes in sociology of religion, "observes that even as religious institutions are losing their regulatory power in society, conversion is on the increase. The author goes on to propose three types of conversion, including that from unbelief to religious belonging and belief, from one

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[2] http://www.princeton.edu/~achaney/tmve/wiki100k/docs/Religious_conversion.html (accessed 14 November 2013).

[3] Deirdre Meintel, *When There Is No Conversion: Spiritualists and Personal Religious Change*, Anthropologica, (Universite de Montreal, 2007, Canadian Anthropology Society), 49 (1): 149–162.

religious affiliation to another, and "reconversion" or a shift from nominal affiliation to lived practice and belonging within the same denomination."[4]

According to the Fundamental Beliefs of the Seventh-day Adventist Church, "A spiritual development process is anticipated in the Christian life. Change for the Christian involves both conversion (John 3:3, 7; Acts 3:19; Rom 12:2; 2 Cor 5:17) and growth (Prov 4:18; Luke 2:52; Eph 3:17-19; 4:11-15; 2 Peter 3:18). At conversion, believers accept Christ's perfect life as their own by faith and experience a Spirit-led transformation of values (John 3:5; Gal 2:20). Both external and internal forces may provoke relapses in thought or conduct (Gal 5:16-18; 1 John 3:20), but commitment to grace-induced progress in the Christian life (1 Cor 15:10; Phil 3:12-14; Col 1:28, 29) and reliance upon God-provided resources (Rom 8:5-7; Gal 5:24, 25) will produce growth toward Christlikeness."[5] The Seventh-day Adventist Church believes the process of conversion ought to bring one closer to God in relationship and becoming Christ-like in word, thought, deed and daily life. Therefore it is not limited to mere believing, but also living it out in daily life.

The researcher seeks to form a utopia as an outcome of this experiment at the Nehemiah House. A new idea society within the church paradigm that welcomes people to sing, pray, study, praise God without forcing them into belonging. Meintel describes the Montreal Spiritualists as a group that has members who claim to be converted into their new religion but without the traditional rituals that are usually requested by other denominations. The most common practiced ritual of conversion and belonging is marked

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[4] Daniele Hervieu-Leger, *Religion as a Chain of Memory,* (Rutgers University Press, New Brunswick, New Jersey, 2000)

[5] *Seventh-day Adventist Fundamental Beliefs,* This statement was voted during the Annual Council of the General Conference Executive Committee on Sunday, September 27, 1998, in Iguacu Falls, Brazil.

by the act of baptism. At the Harford Institute for Religion Research several scholars joined in to compile articles that was published as the *Encyclopedia of Religion and Society,* they agreed, "*conversion* in the religious literature, is a term with a more cognitive and emotional meaning and referring more to beliefs. Those who study social movements, including new religious movements, more often use terms such as *recruitment* , which has more of a behavioral connotation focused on participation."[6] This statement from the Hartford Institute for Religion Research resonates well with the Nehemiah house experiment because according to this definition conversion is more cognitive and emotional. A decision must be made to participate and use the musical talents learned to praise God in a house of worship and it ought to be emotional and personal. The personal emotional must be reflected in singing and/or playing a musical instrument as to draw the listeners into a closer relationship with God. The purpose is not only to train and have someone lead out the music part of worship, but to have someone who is passionate about God and is willing to express that passion through the art of music. This method of conversion excludes the practice of "brain washing," and "mind control." Praising God and leading out in music worship ought to be the individual's free choice built on personal love to God and music.

Sociologist Rodney Stark placed a new spin on the idea of conversion, "The research on joining the new religions was initially derived from literature in sociology and psychology of religion that shared a common assumption of something being wrong with a person who would seek religion is a "psychopathological" explanation of religious participation. The early literature in this psychopathological vein assumed that a person

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[6] Edited by William H. Swatos, Jr., *Encyclopedia of Religion and Society,* (AltaMira Press, A Division of Sage Publications, Inc., Blue Ridge Summit, PA, 1998).

must be suffering some major deprivation or have had some major trauma in his or her life to be interested in religion—a "religion as crutch" perspective."[7] Carolyn Y. Johnson, staff of Boston Globe published an article in the paper January 3, 2013 under the title, "Is the person you are today the real, final you? Harvard study says you'll change more than you think."[8] This article exposes a Harvard study where the experiment proved people will change over in the area of beliefs, ideas, and character. It is interesting to see Stark placing such a negative label on conversion. As much as there might be some people using religion as a crutch, it should not place all people in that same category. On the other hand if the church has a place for people who suffered major trauma in their lives, that church has reached the goal Jesus had in mind when He organized His 1st century church.

Another sociologist, Bainbridge, "uses the term *strain theories* to refer to such ideas within the sociological realm. This broad perspective also assumed a high degree of passivity on the part of the person being converted—he or she was defined almost as an object to be acted upon by external or internal forces—and the power to bring about a conversion was posited elsewhere than with the subject of the conversion/recruitment."[9] The idea of having an external or internal force acting upon the candidate is not in harmony with the privilege of freedom of choice each person must possess in regards to

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[7] Rodney Stark, *Becoming a World-Saver; American Sociological Review,* (Harper Collins and Princeton University Press, Princeton, NJ), 30-600.

[8] Carolyn Y. Johnson, *Science in Mind; Is the Person you Are Today the Real, Final You? Harvard Study Says You'll Change More Than You Think,* (Boston Globe Newspaper, Printed on January 3, 2013).

[9] William Sims Bainbridge, *The Sociology of Conversion; In Handbook of Religious Conversion,* Edited by H. Newton Maloney and Samuel Southard, (Religious Education Press, Birmingham, AL).

conversion. The only external force could be acceptable in leading a person to conversion is the Holy Spirit. But even the Holy Spirit allows room for freedom of choice.

Some denominations believe the process of conversion is also for the purpose of becoming recruiters for new converts. In his book Stark mentions a group called Moonies led by Miss Kim in the 1960s. Her group had very few converts in San Francisco during the 1960s, so she decided to pair them up by twos and send them out to different cities to recruit new converts. Some of those cities were Dallas, Denver, Berkeley and others. Within a short period of time the groups began to grow.[10] The purpose of the experiment conducted at the Nehemiah House is not to train evangelists and recruiters, but to allow their love for God and music to speak for itself. If the attitude and success of students in the area of performance and leadership in music would draw others to accomplish the same, it would be their personal choice to join and participate.

In the same book, Stark makes an interesting comment about the role of women in church membership growth, "it should be noted that while secondary converts are often rather lukewarm about joining in the first place, once immersed in the group they often become very ardent."[11] The word utopia was used earlier in this paper to describe the new society in mind. The theology of this utopia is not to focus on recruiting new members constantly, but to spread the love of God and to help people find spiritual healing by participating in musical worship. If that should lead to their conversion, the act of baptism, belonging and joining will not be denied.

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[10] Rodney Stark, *The Rise of Christianity; How the Obscure, Marginal Jesus Movement Because the Dominant Religious Force In the Western World In a Few Centuries,* (Harper Collins and Princeton University Press, Princeton, NJ, 1996).

[11] Rodney Stark, *The Rise of Christianity; How the Obscure, Marginal Jesus Movement Because the Dominant Religious Force In the Western World In a Few Centuries,* (Harper Collins and Princeton University Press, Princeton, NJ, 1996).

In their book, Buckser and Glazier state, "Anthropologists have long argued that religion involves more than just ideas about the supernatural; it constitutes a theory of the world, a way of constructing reality that seems uniquely real to those who experience it. If this is true, how can it be that individuals suddenly choose new religions? To change one's religion is to change one's world, to voluntarily shift the basic presuppositions upon which both self and others are understood."[12] Such a conversion is not an easy change. The majority if not all ideas and theologies change, lifestyle changes and in most cases the circle of friends change as well. There must be solid foundation and reasoning for making such a change. If the conversion is limited to re-affiliation as described earlier in the paper, the change is not so extreme. Most theologies, doctrines, lifestyle and circle of friends remains the same or with very little change. One must have a very devoted desire to make such change in the process of conversion. Anthropologists Buckser and Glazier also make mention of the word *coercion* used by religious groups to recruit new converts. Coercion does not strike a cord with the project unfolding at the Nehemiah House for it is robbing the candidate of the privilege of freedom of choice.

According to the same anthropologists, conversion has a political dimension to it as well. A sincere convert will vote for a political leader that promises and fights to maintain religious freedom. Religion holds high moral standards for politicians.

The experimental project at the Nehemiah House does not get involved in the political dimensions since the students participating in this experiment are too young to have a political view or the privilege to vote. At this time, emphasis is placed on learning

[12] Andrew Buckser and Stephen D. Glazier, *The Anthropology of Religious,* (Rowman and Littlefield Publishers, Inc., Lanham, MD 2003).

music and getting to know God on a more personal level. Everything else is left to the discretion of the Holy Spirit.

Conversion is not an overnight experience. It is a life long process that ought to be experienced daily. Conversion involves a very deep and life changing decision that must entail study, prayer, meditation, time and patience. It is not the duty of the minister or instructor to decide when a person is ready for conversion, but it is the work of the Holy Spirit convicting the person. It is the duty of the minister, instructor, and teacher to make known what God offers and can do for those that accept those gifts. During the remainder of the conversion process the minister may assist in explaining God's Word or the calling of the Spirit, but the individual must make that life changing decision when ready, when attracted and when they have fallen in love with Jesus as personal Savior.

If conversion is forced upon individuals or if they are coerced into it, it could very easily lead into a false conversion. False conversion causes harm and pain instead of joy and peace in serving.

CHAPTER SIX

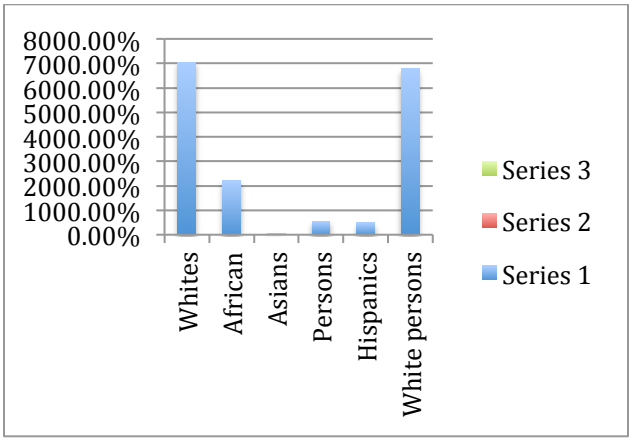
PROJECT ANALYSIS

This chapter focuses on some of the methods used for data analysis based on the data that was collected in connection with the ongoing project at the HPM in Sandusky, Ohio. The researcher used qualitative methodology to measure the success of this project with progress reports and observations. The process of data collection includes observation of the progress of students and taking notes of their results. Once notes were taken, they are placed into charts and tables to measure the results against the goal.

The research has begun during the school year. Delays obstructed from the beginning as students did not have instruments and had no money to purchase them. The form students were supposed to take home and have it signed by their parents either came back late, never or in a few cases, on time. No music store donated any instruments, so the researcher purchased instruments one by one as his personal finances allowed. Once instruments were brought into the classroom, students chose one to learn, but in the process some wanted to change from one instrument to another. This delayed the progress even more. When some students found out they needed to practice in order to make progress, they rather dropped out of the program. This dropping out threw the band off balance instrumentation wise. Some students were diligent and made significant progress in participation and performance as the tables show. Another factor that slowed the progress was time limitation and room limitation. In only thirty minutes the

researcher had to work with percussionists, guitarists, singer and keyboard player. Time had to be used very effectively and wisely. Also, the researcher was trying to gain the trust of the students in order to keep them interested in the program. Trust between mentor and students were being built through talking and sharing. During these dialogues students were encouraged to consider praising Him with their talents. Due to these factors that slowed the progress, the goal was not met. Some students moved away from the area the decreased the number of participation. The students did not accomplish learning ten songs, but they have accomplished learning three and were excited to continue the progress in the following school year.

Sandusky is a unique city. While it is small in size geographically, 21.91 square miles,[1] with a population of 25,493 according to the census bureau counted in 2012,[2] and ethnic diversity of Whites, 70.4%, African Americans, 22%, Hispanics, 4.9%, Asians, 0.6%, and persons reporting two or more races, 5.5%, White persons not Hispanic, 67.8%.[3] Table F: Ethnic Diversity of Sandusky, Ohio



[1] City of Sandusky, Ohio; available from http://www.ci.sandusky.oh.us (accessed14 May 2014).

[2] Ibid.

[3] United States Census Bureau, U.S. Department of Commerce; available from http://quickfacts.census.gov/qfd/states/39/3970380.html (accessed 20 September 2012).

According to theologian and director of Special Projects at the Ohio Conference of Seventh-day Adventists, Monte Sahlin, the urban diversity of Sandusky is made up of "low income families with high unemployment, many live in duplex housing units."[4] According to the United States Census Bureau, 13,386 housing units were recorded to function in 2010 where 31.4% of the population resided.[5] According to the same source there were 11,290 households recorded in the same year with per capita money income of $19,157 in 12 months, whereas the median household income in the same year was $35,054.

For this reason when Marius Marton sought to obtain a building space within the city of Sandusky to teach music to underprivileged pre-teens, the city representatives at the meeting with the city manager had nothing to offer at this time for such a project. There was only one building for sale that required immense upgrade for a cost estimated at $6 million dollars. That amount was beyond the budget of the researcher available for the project. However, per the advice of the city manager, Marton set up an appointment to meet with Dr. Richard Koonce, founder of the Nehemiah Partners Ministry located at 1215 Campbell Road. This address is conveniently located in the heart of the city and easily accessible by locals. It was there that Marton received space within the building to pursue the project free of charge and where the locals already were bringing their children knowing it was a ministry based on Christian principles.

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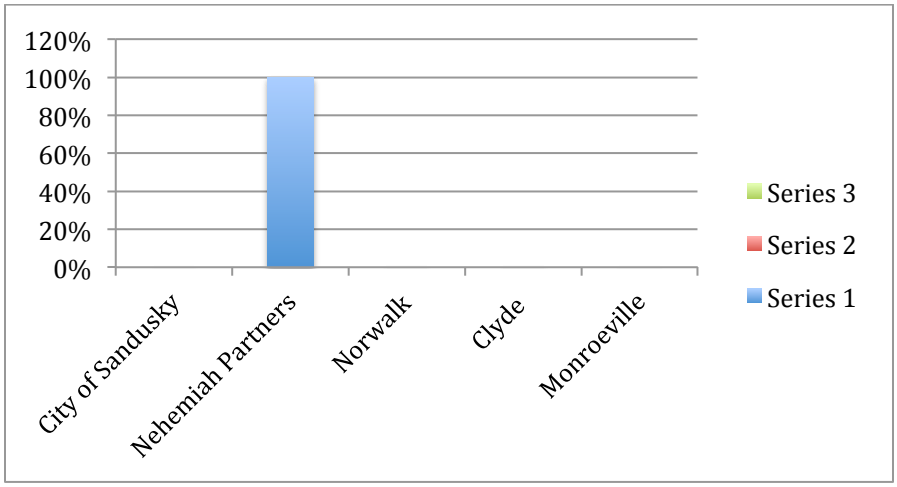
[4] Monte Sahlin, *Sandusky Assessment Report,* Presented at the Sandusky Seventh-day Adventist Church; 19 May 2012

[5] United States Census Bureau, U.S. Department of Commerce; http://quickfacts.census.gov/qfd/states/39/3970380.html (accessed 20 September 2012).

Table G: Options for Pilot Project



This was an ideal place for the project because inner city pre-teens attended the ministry consistently three days a week, after school hours. The majority of those pre-teens come from low-income families who cannot afford musical instruments or private lessons.

On opening day during the school year season, 54 students were present and signed up to participate in the programs offered at the Nehemiah Partners Ministry. When the option of free music lessons was introduced, fourteen students expressed desire to participate.

Table H: Student Ratio at NPM

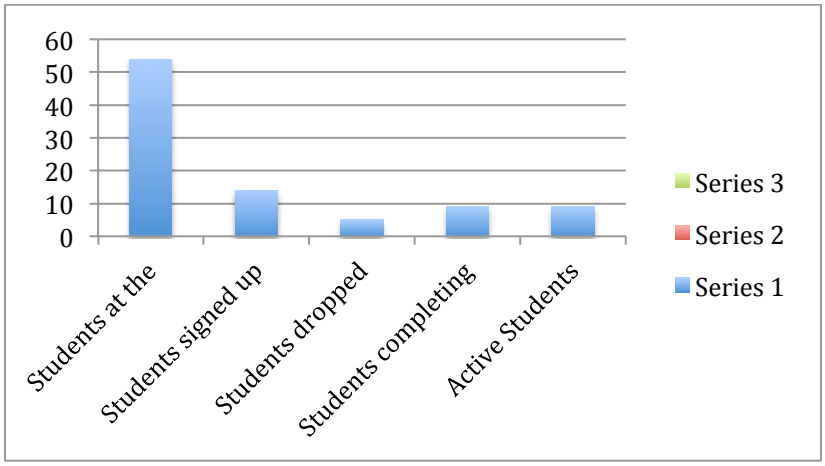
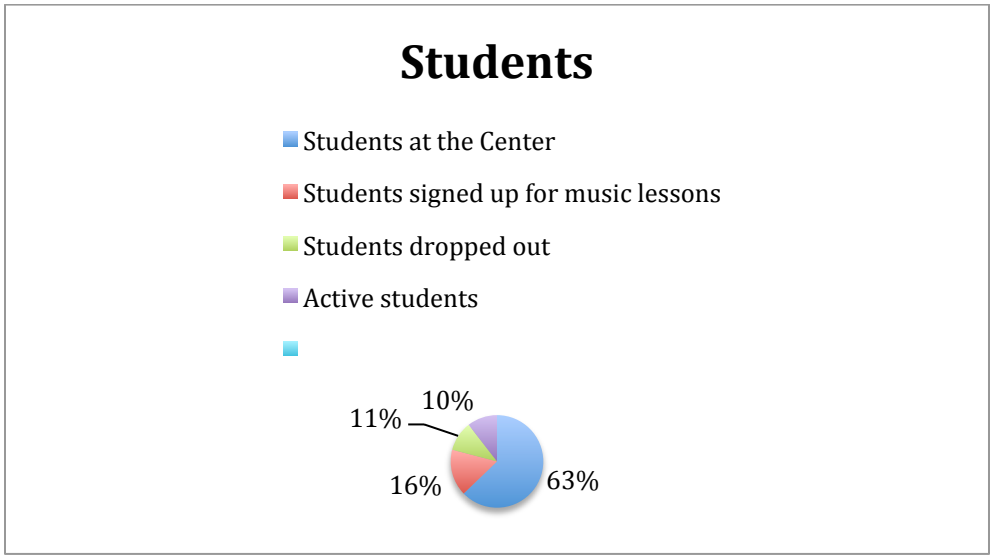
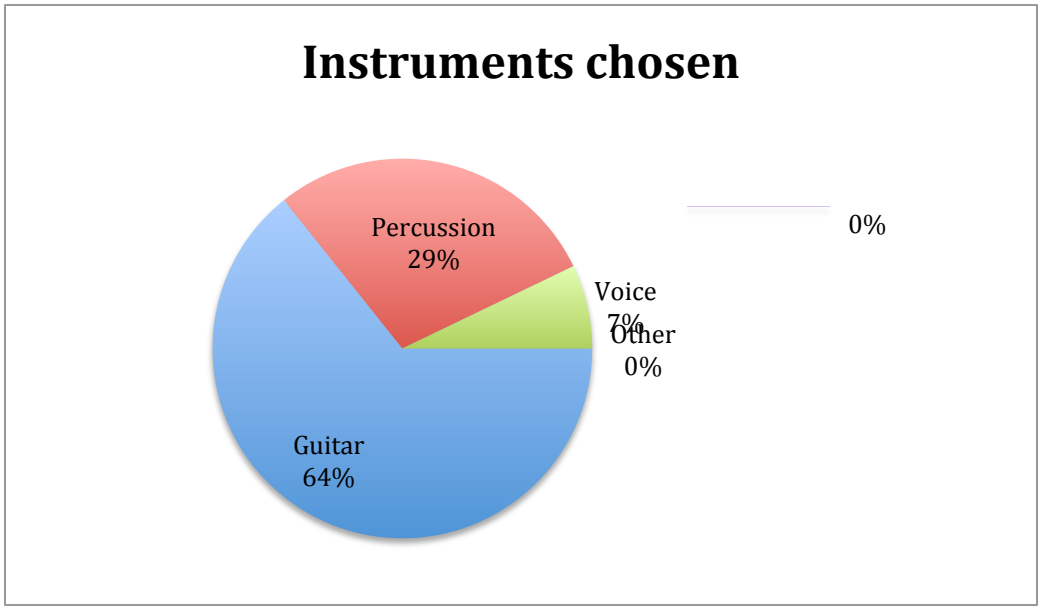


Table I: Student Ratio at NPM (Pie Chart)



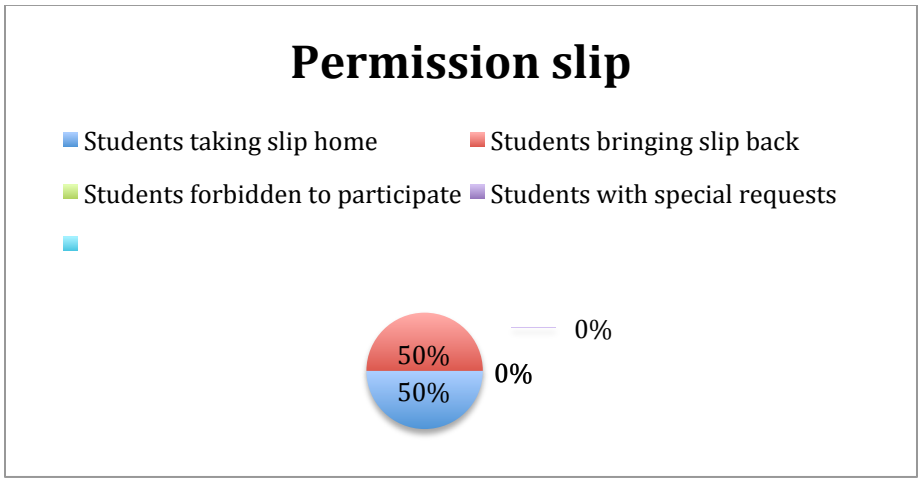
When Marton introduced the three options students had to chose from, they have made their selections from guitar, percussion or voice. Four students chose to learn to play percussion instruments, one has chosen to sing and nine students have chosen the guitar.

Table J: Chosen Instruments by Students



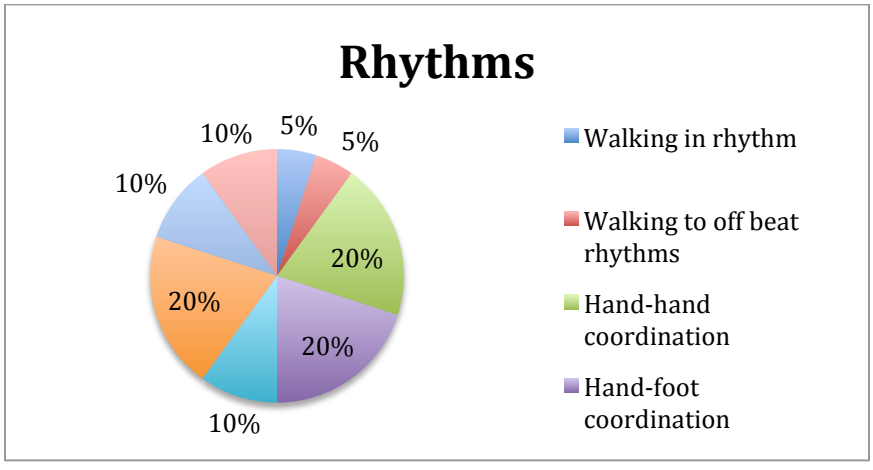
All fourteen students were given a permission slip to take home to their parents or guardian and have it signed by them to make them aware of their child's musical activity at the center and also to give permission to Marton to teach their child. All fourteen students brought their slips back and signed to go forward with music lessons.

Table K: Permission Slip



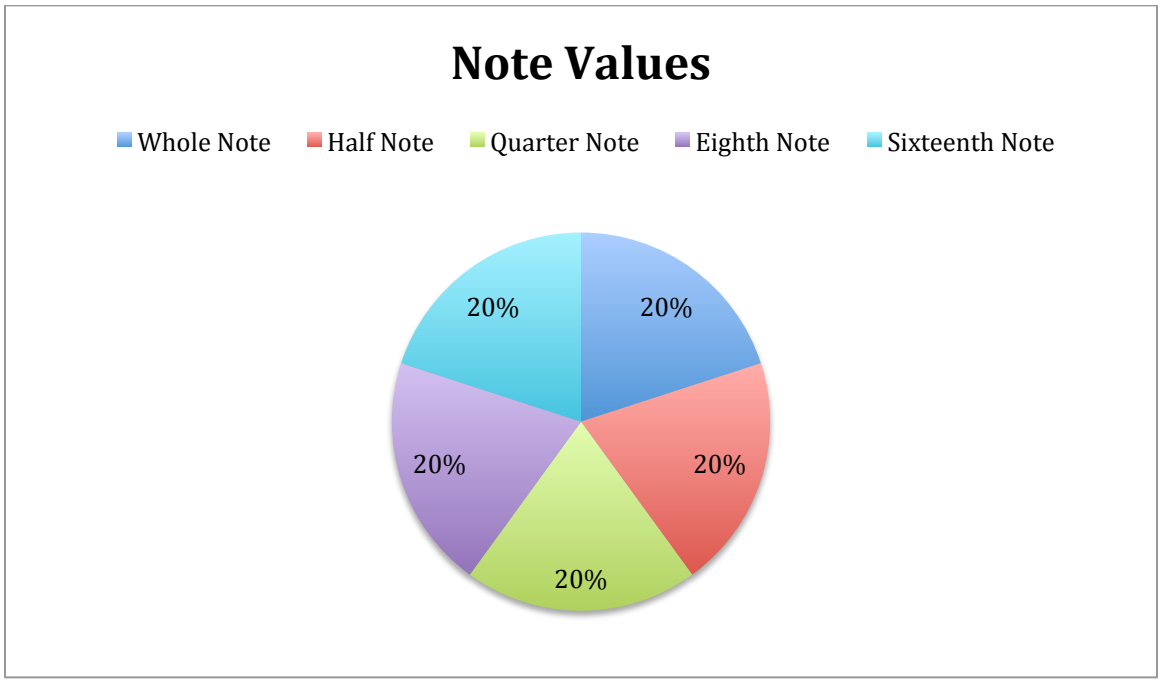
Once Marton provided instruments for the students, they began their journey on learning music. The first thing they were introduced to was rhythm. All students, regardless of their choice of instruments were given percussion instruments and learned to feel and to react to rhythm by walking in circle as a group.

Table L: Rhythms



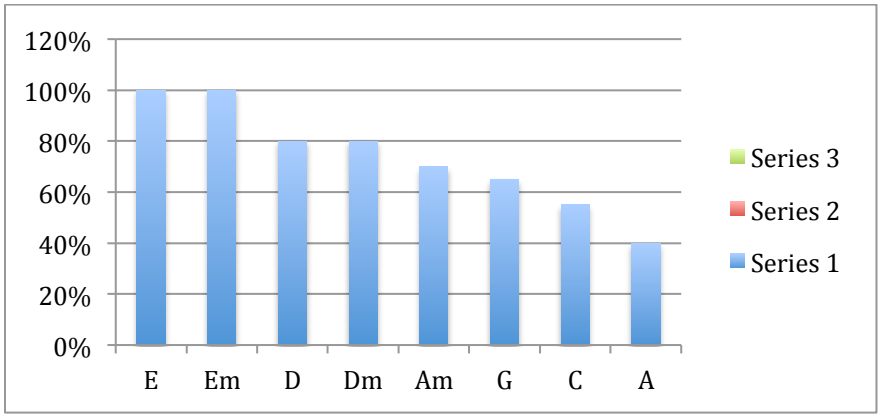
When the students got a good grip on rhythm, Marton introduced the note values to them. Students began to learn how to read musical staff, how notes are written on the staff and the note values that dictate the composition's rhythm.

Table M: Note Values



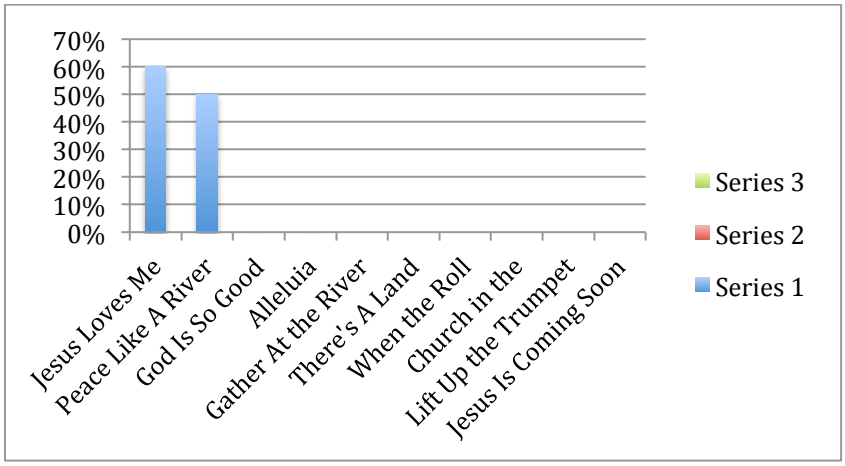
The guitar players were introduced to chord reading and familiarized themselves with chord charts. Marton introduced eight chords to begin with, E, A, D, G, C, Em, Am, and Dm. Some of those chords were easy to learn while the others presented challenges due to the necessity of stretching out the fingers and/or clustering them too close together. The success rate of learned chord progressions is illustrated in the chart (Table N – next page) as the E chord being the easiest to play along with Em.

Table: N: Guitar Chords



Once the students were comfortable playing chord progressions in steady rhythm and the percussionists developed a steady hand-hand, hand-foot coordination, Marton presented the first song, *Jesus Loves Me* by Anna B. Warner, lyrics and William B. Bradbury, music. The goal of the project is to teach these students to play/sing 10 songs and present them in a concert format at the Sandusky Seventh-day Adventist Church.

Table O: Songs



Based on the chart above as it shows the title of the songs and the percentage of their accomplishments, the group is not yet ready for performance, but needs more time to reach the designed goal and success rate of Marton's project.

The first step in the lineup for this project was the vision. The researcher, who serves as pastor of the Sandusky Seventh-day Adventist Church, has noticed that there are no young people involved in the music programs of the church. There is one older lady in her 60s who leads out song service but there are no younger people, especially pre-teens. According to the church clerk, Lunetta King, as of today, 2014, there is only one girl attending the Sandusky SDA Church. She is eight years old. "During the years of 2000-2014 there was on pre-teen attending the Sandusky SDA Church."[6] Upon investigating the situation, the researcher has concluded that music programs are being cut in most schools around Sandusky due to budget cuts. Some inner city pre-teens and other living in poverty have no access to musical instruments or music lessons. The researcher being trained in the art of music has decided to start a ministry helping those pre-teens mentioned above.

For an effective ministry the researcher has looked for a building space in the inner city parameters. After contacting the city manager of Sandusky a meeting was set up where the following officials were present: the city manager, the city engineer, the police chief, a representative from parks and recreation services and a deputy sheriff. During the meeting the researcher has explained his vision for the project hoping the city would provide a building space or offer one for a very cheap rent. No such provision was made, but the city manager recommended the researcher to contact the Nehemiah Partners Ministry located on Campbell Street in inner city Sandusky.

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[6] Lunetta King, *Church Records of the Sandusky Seventh-day Adventist Church,* recorded by clerk, 1999-2014.

The researcher made an appointment with the founder of the Nehemiah Partners in Sandusky, Dr. Richard Koonce. After touring the facility and explaining the vision regarding a music program, Dr. Koonce offered space within the facility free of charge.

During the opening session of the Nehemiah Partners for the season during school year, the students were presented with the option of learning to play a musical instrument free of charge and receive the instrument as a gift, courtesy of the Sandusky Seventh-day Adventist Church if they remain committed to the program. Out of the 54 students present, 14-expressed desire to join the program.

At the first meeting the researcher introduced three options for the students to chose from: (1) guitar, (2) percussion, and/or (3) voice. Once each student has made a selection of the preferred instrument, the researcher handed out a typed contract for each student to take home and after sharing the news with their parents or guardians, to have it signed by their parents or guardians and bring it back to the researcher for filing.

Table P: Copy of Contract drawn up by Marius Marton

Pastor Marius E. Marton, M.Div.
P.O. Box 657, Norwalk, OH 44857
pastormariusemarton@gmail.com
C. 419.921.5085

February 6, 2013

Dear Parent,

I, Reverend Marius E. Marton teach music at the Nehemiah Partners located at 1215 Campbell Street in Sandusky, Ohio 44870 as part of my ministry in the area.

Your child or the child in your custody expressed interest in learning to play a musical instrument. The following instruments are available:

- Guitar – electric or acoustic, Bass Guitar
- Drums, Percussion
- Voice - Singing

If you do not own the desired instrument and you cannot afford to rent one, please let us know and the Sandusky Seventh-day Adventist Church will be happy to provide one.

By signing below, you, the parent or legal guardian, give permission to Marius E. Marton to record lessons and to use material in any shape or form for advertising and promoting the program. If income is generated through this advertising, it will be donated in entirety to the Nehemiah Partners Ministry. Also, by signing below you agree that no royalty will be given to you as parent or legal guardian and/or to the student in your care.

Name of student (print) _____

Name of parent or legal guardian (print) _____

Signature of parent or legal guardian _____

Signature of Nehemiah Partners representative _____

Date _____

Thank you.

Fourteen students brought back the signed contract. These fourteen students were accepted into the program. A week later the researcher brought the instruments for those fourteen students. As the year progressed and the students were learning basic music skills such as rhythm, note values, reading staff, hands coordination, proper posture and performing skills, some dropped out of the program.

For rhythm exercises and in order to develop steady rhythm, different techniques were used.

Table Q: Copy of Rhythm Development Lessons by Marius Marton

Developing steady rhythm:

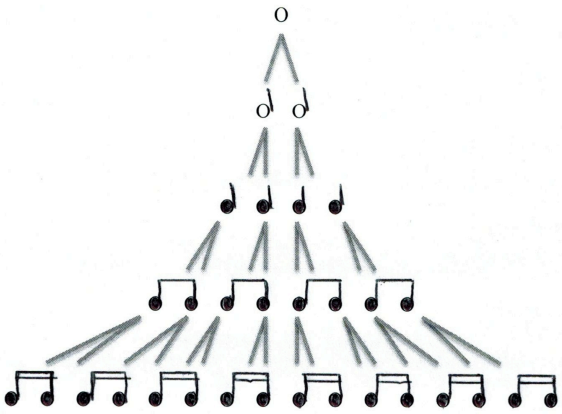
- Each student receives one of the percussion instruments:
  - Maracas
  - Clavos
  - Cowbell
  - Tambourine
  - Pair of drum sticks
    - Students stand in a circle. When the instructor signals the rhythm, the students will begin walking in the organized circle stepping in the instructor's rhythm and beating the rhythm on their percussion instrument on the beat.
    - When the above exercise is accomplished, the students will begin learning off beat rhythms and continue walking in circle and beating their rhythm with their peers.
- Developing hand coordination
  - The students sit on chairs in a circle
  - No instruments are given them
    - One hand beats regular constant beat
    - The other hand beats on every other beat
    - Different tempos and rhythm patterns are taught
      - When this combination is accomplished, the hands will exchange rhythm patterns
- Developing hand-foot coordination
  - The students sit on chairs in a circle
  - No instruments are given them
    - One foot of their choice beats regular constant beat
    - One hand beats subdivided rhythm
    - The other hand beats on every other beat
      - When this combination is accomplished, the hands will exchange rhythm patterns
- Introducing counting in 4/4, 3/4, 6/8, 9/12, and 3/8 rhythms
  - The students count the beat by mouth
  - One hand beats subdivided rhythm
  - The other hand beats on every other beat
  - The foot only beats on the down-beat
- Singing rhythm
  - One hand beats the regular constant beat
  - The mouth sings the rhythm exercises posted on the board
- Learning to read rhythm values on staff
- Learning to play rhythm values on instruments from staff

As the students worked on improving their rhythmic skills, the researcher has introduced a new lesson, the note values. In this lesson students were taught how a musical staff looks like, how notes are written on the musical staff and the note values that help them play in rhythm and unity with other performers.

Table R: Notes Values drawn up by Marius Marton

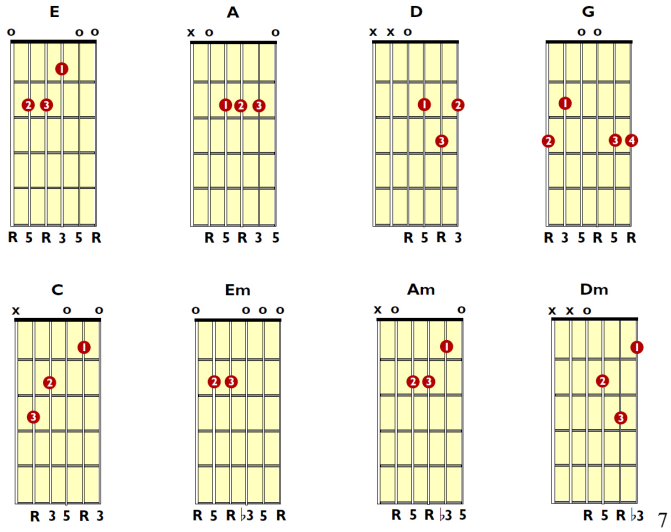
Note Values

* Whole Note	- the value of a whole note is 4 beats
* Half Note	- the value of a half note is 2 beats
* Quarter Note	- the value of a quarter note is 1 beat
* Eight Note	- the value of an eighth note is .5 beat
* Sixteenth Note	- the value of a sixteenth note is .25 beat



The guitar players were introduced to their instruments. The researcher has shown them the shape and make-up of the instrument. As the students have learned the names of the six strings and how they are laid out from lowest note to highest, they began to see how the pitch rises as they slide their fingers up the fingerboard and how the pitch lowers as they slide their fingers down on the fingerboard. Next they were introduced to holding down more than one string at a time to produce multiple sounds simultaneously producing chords. The left hand must get used to holding the guitar with the thumb while the other four fingers stretch in different directions to reach sounds to produce chords. The few basic chords students were introduced to: C, G, D, A, and E. As the students looked at their fingers and the fingerboard on the guitar; they were shown chord charts to help them remember more easily.

Table S: Open Position Guitar Chords for Beginners

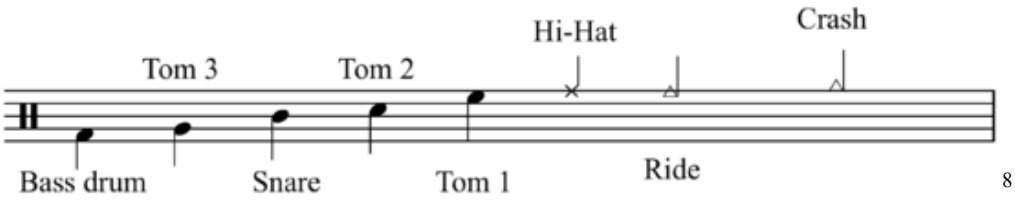


[7]

[7] *Open Position Guitar Chords for beginners;* available from http://www.musicradar.com/tuition/guitars/open-position-guitar-chords-for-beginners-220730/ (accessed 29 September 2014).

The drummers and percussionists were introduced to the notation system used for them, which is different from the guitar notation. Since the drum-set and percussion instruments used in this project are non-pitched instruments, students learning to play these have no need for knowledge of musical staff notation.

Table T: Percussion Notation



[8]

Out of the fourteen students that signed up in the beginning, five have quit the program. The remaining nine students have continued to sharpen their musical skills and learn their basic lessons. Those nine students are playing the following instruments:

- 1 Voice
- 5 Guitars
- 2 Drummers & Percussionists

The researcher has brought in the first song for the group to learn, *Jesus Loves Me* by Anna B. Warner, lyrics and William B. Bradbury, music. After three sessions of practicing, the song began to take shape. Next the group was introduced to the Traditional song; *I've Got Peace Like A River.* Both songs are enjoyed and well received by the group. The students are encouraged to enjoy singing and playing this song by exhibiting body language whether through dance or smile.

[8] Percussion Notation on Wikipedia; http://en.wikipedia.org/wiki/Percussion_notation (accessed 29 September 2014).

The success rate of this project will be measured by having this group of pre-teens learn ten songs and perform them with their instructor at the Sandusky Seventh-day Adventist Church.

Children are interested in music and learning to play musical instruments. Some students showed interest in singing and developing their vocal range. While the age group of eight-fourteen is very receptive and eager, the excitement is only valid until something better or easier is offered. At the beginning of the project more boys signed up than girls. Several of them expressed desire to learn to play the guitar but when they saw it was not as easy as they thought, the majority of them wanted to switch to drums and percussion instruments after only several weeks. When they were introduced to rhythm development and exercises to allow their hands and feet to move independently of each other and in different rhythms, they just as easily wanted to quit the drums as they quit the guitar. For some boys in the end basketball seemed an easier route to spend their time at the NPM than practicing a musical instrument. Several boys quit the program altogether in favor of sports. Some girls quit as well when they realized that learning to play a musical instrument required time, devotion and even a little pain in their fingertips as they pressed the strings on the guitar fingerboard. Other girls came consistently and with a desire to excel. They continued and thrived learning several important chords and songs by the end of the school year. As a token of appreciation from the teacher, each student received an instrument to keep and continue his/her journey during summer break.

The intent of the project was not to train and organize an entire ensemble or group of musicians, but to select a few that have the talent of music and desire to develop that talent for use in church and other venues. As those devoted students sharpen their musical

skills, Jesus is introduced to them as the One to praise and worship. The intent of the project was to train some pre-teens to play music as they are drawn to Jesus through the use of music and become music leaders in churches. In this respect, the project showed potential and positive results. Some of the attending students attended church with their parents, while others have never been in a church setting or heard of Jesus Christ. These students showed interest in finding out more about Jesus and class time was allotted to discussion among students to share testimonies and ask questions. In this regard, the project also showed potential and positive result.

During the hours of music class at the NPM many different areas of discipline were introduced. Perhaps one reason for lack of greater success was time. Only half an hour was given to music during the week. Within that half an hour the teacher was to teach notes, rhythm, instruments and tune the guitars, replace broken strings, find lost picks or other time consuming insignificant things that robbed the entire class of real learning and progress. Another hindrance was the classroom where guitarists, drummers, singers and keyboardists had to practice together at the same time. While the teacher worked with one group, the other group due to their age and energy were too loud and too distracted to work on their own. Although the groups were separated to different corners of the room, the noise was too loud to offer comfortable learning experience for all. What could be changed in the future is to categorize classes per instruments and have the teacher work with one group at a time while the other group may be in another room practicing or writing exercises. Perhaps an aid would serve well to help the teacher. While the teacher works with one group, the aid would be in the other room with the other groups making sure they focus on their assignments.

Some students have quit the program because they thought that the music program would be just another opportunity for them to have fun without any hard work or homework. They did not want to take homework home or practice. Many assignment sheets that were supposed to be taken home with the student for practice were left either on chairs in the classroom or the floor. Some students thought the instruments would be at their disposal for them to strum, bang or make loud noises without specified rhythm, melody or chord progression. The researcher tried to make this experience fun for them but at the same time he wanted the students to learn and show signs of progress.

When it came to supplying instruments for the students, it was difficult to raise the necessary amount needed to cover the costs. Several music stores in the area of Sandusky were approached with a request to consider donating instruments for beginners, but no donations were received at all. The researcher has purchased instruments and paid for them out of his own pocket for the students. This aspect of the project could be costly for the researcher in the future if no music store will get on board or if churches in the area do not catch this vision. If churches do not get involved and encourage such programs, the music department in many churches will suffer due to lack of volunteer musicians and may easily become paid positions, which many small or poor churches will not be able to afford. Marius had a vision to keep the arts alive, especially music in inner city where underprivileged children would receive lessons and instruments to keep singing and keep on playing music in our churches and our communities.

During the nine months of open doors at NPM the music mentor had the privilege and success in reaching a little more than 1/3rd of the desired goal. Students have accomplished learning three songs out of the ten. Next phase would continue in the same

manner with lessons, discussion, mentoring and learning if those dedicated students would come back and would have the desire to pursue the program further. The program would also accept new students that may come to NPM for the first time because of the age requirement or because they just moved to the neighborhood. The mentor will need to consider a different approach regarding time slot and division of groups. It was very challenging and difficult to work with four groups within a thirty-minute slot. While the mentor worked with the percussionists, the other students instead of working on their own, they talked and occupied themselves with non-related activities. The noise was also a challenge working with four groups in a small room environment. That need would also be addressed to solve in such a way where students may practice without unnecessary noise and interruption. The mentor will reach out for volunteers from the SDA Church to help in supervising three groups while the mentor works with one.

The researcher needs to raise leadership to take over for him if he cannot continue in that capacity. It is the researcher's duty to make sure the program will continue after his leave. In order to accomplish that, volunteers are solicited from the congregation to begin joining the program now while the researcher is still here. That way the volunteers will get acquainted with the program and with the students. Once the students accomplished learning rhythm, notes, note values, chords and beat, they will be able to continue learning new songs under the leadership of volunteers even if those volunteers are not musically inclined. The trust that the students have placed in the researcher now will be transferred over to the volunteers who will maintain the progress of the program.

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